

THE
PALLADIUM
OF THE ARTS

OF THE
ARTS AND
MANUFACTURES

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THE
ARCHITECTURE
OF
A. PALLADIO;
BOOK *the* FOURTH.

Wherein is Treated
Of the Ancient Temples in *Rome*, and some others
to be seen in *Italy*, and other parts of *Europe*.

The Whole Revis'd, Design'd, and Publish'd
By GIACOMO LEONI, a Venetian, *Architect to His Most*
SERENE HIGHNESS, *the Late*

ELECTOR PALATINE.

Translated from the ITALIAN Original.

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ARCHITECTURE

A. PALLADIO

BOOK V. FOURTH

OF THE THEORY AND PRACTICE OF ARCHITECTURE

IN TWO VOLUMES

THE SECOND EDITION

THE SECOND EDITION

LONDON
MDCCLXXII

T H E
P R E F A C E
T O T H E
R E A D E R.

IF Labour and Industry are to be laid out upon any Fabrick, to the end that in all its parts it should have the exactest symmetry and proportion, this, without the least doubt, is to be practised in those Temples, wherein the most gracious and all-powerful God, the Creator and Giver of all things, ought to be ador'd by us; and, in the best manner that our abilities may permit, be prais'd and thank'd for such manifold favours as he continually bestows upon us. For if Men, in the building of their own Houses, use the utmost diligence to find out skilful and excellent Architects, with other capable Workmen; they are certainly oblig'd to be much more diligent in the building of Churches: and, if in the former their principal aim be Convenience, so in the latter they ought to have a regard to the Dignity and Greatness of him that in the same is to be invoc'd and worship'd; who being the chiefest good and perfection, it is highly agreeable, that all things dedicated to him should be brought to the greatest perfection we are capable to give them. And indeed, when we consider this beautiful Machine of the World, with how many marvellous Ornaments it is replenish'd, how the Heavens by their continual rounds change the Seasons according to the necessities of Men, and preserve themselves by the sweetest harmony and temperament of their motion: we cannot doubt, but that as these little Temples we raise, ought to bear a resemblance to that immense one of his infinite goodness, which by his bare word was perfectly compleated; so we are bound to beautify them with all the ornaments we possibly can, and to build them in such a manner and with such proportions, that all the parts together may fill the eyes of the beholders with the most pleasing harmony, and that each of them separately may conveniently answer the use for which it was

design'd.

design'd. Wherefore, altho' they are worthy of much commendation, who, being led by the best Spirit, have already built Churches and Temples in honour of the high God, and are still building such; nevertheless, they do not seem to be exempt from all blame, if they have not likewise endeavour'd to make them in the best form and noblest manner, possible for our weakness to execute. Now since the ancient *Greeks* and *Romans* used a world of diligence in making Temples for their Gods, and that they built them according to the most beautiful Architecture; to the end they might have the greatest Ornaments, and the best proportion, that were agreeable to the God to whom they were dedicated: I shall therefore in this Book shew the form and the ornaments of several ancient Temples, whereof the ruins are yet to be seen, and of which I have made the Designs; that every one may know in what form, and with what ornaments, Churches ought to be built. And tho' of some of these Temples but very little is to be seen above ground, yet from this little consider'd together with the foundations that could be likewise seen, I have made my Conjectures what they must have been, when they were entire. Nor was I in this matter a little assisted by *Vitruvius*, because what I saw, agreeing with what he taught, it was not very difficult for me to come to the knowledge both of their aspects and forms. But as for what concerns the ornaments, that is, the Bases, Columns, Capitels, Cornishes, and such like things, I have intermix'd nothing of my own; but they were measur'd by me with the utmost care and exactness, from divers fragments found in the very places where stood the Temples themselves. Nor do I question, but that such as shall read this Book, and diligently consider the Designs of it, will come to understand many passages in *Vitruvius*, which were reputed extremely difficult: and that their understandings will be directed to discern the most beautiful and best proportion'd forms of Temples, and to draw from them manifold and noble Inventions; of which making use in due time and place, they may shew in their works, how Architects may and ought to vary without quitting the precepts of the Art, and how such variations are often very laudable and graceful. But before I come to the designs, I shall briefly lay down, as I am wont to do, those Directions which are to be observ'd in the building of Temples; I myself having drawn them from *Vitruvius*, and from other most excellent Persons, that have written concerning so noble an Art.

THE
FOURTH BOOK.

CHAP. I.

*Of the situation which ought to be chosen for the building
of Temples.*

TUSCANY was not only the first Country in *Italy*, that receiv'd Architecture as a foreign Invention ; whence the order, we call *Tuscan*, had its dimensions : but with regard to the things pertaining to those Gods, which were ador'd by the greatest part of the World (groping in the darkness of Error) she was the mistress of all the neighbouring Nations ; and taught them what sort of Temples they ought to build, in what place, and with what Ornaments suitable to the quality of the several Gods. Altho' it may be seen in many Temples, that such observations have not been always strictly regarded ; nevertheless I shall briefly relate what Writers have left recorded concerning them, that such as delight in matters of Antiquity may have satisfaction in this particular, and that the minds of all may be rous'd and inflam'd to lay out the most convenient diligence in the building of Churches : for it's a very base and discommendable thing, that we who have the true Religion, should be exceeded in this respect, by those who had no knowledge of the Truth at all. Now, since the places where sacred Temples ought to be built, are the first thing which should fall under consideration, I shall discourse of them in this Chapter. I say then, that the ancient *Tuscans* order'd Temples to be erected without the City, to *Venus*, *Mars*, and *Vulcan* ; as being the powers that excited Men's minds to lasciviousness, wars, and burnings : and within the City, to those who were set over Chastity, Peace, and all the useful Arts. To those Divinities, under whose protection the City was put, particularly to *Jupiter*, *Juno*, and *Minerva* (whom they held to be also guardians of the City) they built Temples in the highest places, in the midst of their Towns, and in their Citadels. To *Pallas*, *Mercury*, and *Isis*, because they presided over Artificers and Traffick, they built Temples near Squares, and sometimes in them. To *Apollo* and *Bacchus* they built near the Theatre, as to *Hercules* near the Cirque and Amphitheatre. To *Esculapius*, *Hygieia* the Goddess of Health, and such other Gods by whose means they thought Men cur'd of their distempers, they built in very wholesome places, and near to salubrious Waters ; that by coming out of a bad Air into what was good and healthy, and by drinking those Waters, they might be cur'd the sooner, whence also their Zeal for Religion was kindled the more. Thus did they think it agreeable to all the other Gods to find places for building their Temples, according to the properties they attributed to each of them, and to their peculiar manner of sacrificing. But we, who, by the special grace of God, are freed from this darkness, having quitted their vain and false Superstition, should chuse those places for the Situation of our Churches, that are in the most noble and frequented parts of the City, far from unseemly or infamous places,

and adjoining to fine Squares, or other beautiful open places, where many Streets meet; and whence all parts of the Church may be seen to the best advantage, at once raising devotion and admiration in all those who view and consider it. If in the City there be Hills, the most elevated parts of these must be pitch'd upon: but if there be no such Eminences, the floor of the Temple must be raised above the level of the other Buildings, as much as conveniently may be; so that the ascent will consist of many steps, which going up to the Church sets off its Majesty, and begets greater devotion. The fronts of the Temples are so to be placed, as to look over the best part of the City; that Religion may seem to be set as the keeper and protectress of the Citizens. But if Temples are to be built out of the City, then the fronts are to be so order'd as to look towards the great Roads or navigable Rivers, if near any such; that Passengers may see them, and pay their respect and reverence before the fronts of the Temples.

CHAP. II.

Of the form of the Temples, and what is becoming to be observ'd about them.

TEMPLES are made round, quadrangular, sexangular, octangular, or with more angles and sides, all which should finish in the capacity of a circle: they are likewise made in the form of a Cross, as of several other fashions and figures, according to the various inventions of Men; but all deserving commendation, whenever they are distinguish'd with fine and convenient proportions, with elegant and beautiful Architecture. But the finest and most regular forms, from which all the others receive their measures, are the round and the quadrangular: and therefore *Vitruvius* speaks only of these two, teaching how they ought to be comparted, as shall be seen when we treat of the compartments of Temples. In all the Temples that are not round (be they of four or six, or more angles and sides) diligent care must be taken, that all their angles be equal. The ancients, as we shew'd just now, had not only regard, in the choice of the situation for the erecting of their Temples, to what might be suitable to each of their Gods, but likewise in the choice of the form: for which reason, because the *Sun* and the *Moon* are perpetually describing their Orbs about the World, and with this circular motion produce those effects which are manifest to all Men, they made their Temples round, or at least in such sort that they approach'd to roundness. So they built the Temples of *Vesta*, whom they held to be the Goddess of the Earth, which element we know is round. To *Jupiter*, as the Governor of the Air and the Sky, they made Temples uncover'd in the middle, with porticos round them, as shall be lower describ'd. In the disposing of their Ornaments also, they used extraordinary consideration to what God they were building: on which account they made the Temples of *Minerva*, *Mars*, and *Hercules*, of Dorick work; because Fabricks without exquisiteness or softness were suitable, they said, to such Deities, who presided over War. But they maintain'd that to *Venus*, *Flora*, the *Muses*, the *Nymphs*, and the most delicate Goddesses, Temples ought to be rear'd that agreed best to the bloomy, tender, and virginal Age; wherefore to these they consecrated the Corinthian Order, being persuad'd that the finest work and the

most florid, adorn'd with Leaves and Volutas, was agreeable to such an Age. On the other hand, to *Juno, Diana, Bacchus*, and such other Gods (to whom neither the gravity of the first, nor the delicacy of the second, was suitable) they attributed the Ionick Order, which holds a medium between the Dorick and the Corinthian. Thus we read that the ancients were truly ingenious in preserving a decorum in Building, wherein consists the most beautiful part of Architecture. We therefore, who have no false Gods, should, in order to preserve a decorum about the form of Temples, chuse the most perfect and excellent; and seeing the round form is that (because it alone among all figures is simple, uniform, equal, strong, and most capacious) we should make our Temples round, as being those to which this form does most peculiarly belong: because it being included within a circle, in which neither end nor beginning can be found nor distinguish'd from each other, and having all its parts like one another, and that each of them partakes of the figure of the whole; and finally the extreme in every part being equally distant from the center, it is therefore the most proper figure to shew the Unity, infinite Essence, the Uniformity, and Justice of GOD. Over and above all this, it cannot be deny'd that strength and durableness are more requisite in Temples, than in all other Fabricks; in as much as they are dedicated to the most Gracious and Almighty GOD, and that in them are preserv'd the most precious, famous, and authentick records of Towns: for which very reasons it ought to be concluded, that the round figure, wherein there's no corner or angle, is absolutely the most suitable to Temples. Temples ought likewise to be as capacious as may be, that much People may conveniently assist in them at divine service; and of all the figures, that are terminated by an equal circumference, none is more capacious than the round. I deny not but those Temples are commendable, which are made in the form of a Cross, and which, in that part making the foot of the Cross, have the entry over against the great Altar and the Quire: as in the two Isles, which extend like arms on each side, are two other entries or two Altars; because being built in the form of the Cross, they represent to the eyes of those, who pass by, that wood on which our SAVIOUR was crucify'd. In this form I built my self the Church of Saint *George* the great in *Venice*. Temples ought to have large Porticos, having greater Columns than are necessary in other Buildings: and 'tis certainly fit they should be great and magnificent, and built with great and well proportion'd Parts; but yet not exceeding that proportion, which the extent of the City seems to require. Because all grandeur and magnificence are requisite in the service of God; for which they are destin'd, they ought to have most beautiful orders of Columns, and each order to have its own proper and convenient ornaments. They should be likewise made of the most excellent and precious materials, that with the form, the ornaments, and the materials, the Divinity may be honour'd as much as possible: and were it indeed possible, we ought to make them so admirably beautiful, that nothing could be imagin'd more so; and they should be dispos'd in such a manner in all their parts, that those who enter them should be transported with admiration, and stand amaz'd in viewing their elegance and beauty. Among all colours none is more suitable to Temples than white; by reason that the purity of this colour, express'd in the purity of Life, is highly grateful to GOD. But if they must needs be painted, no such Pictures ought to be in them, as by their meaning might alienate Men's minds from the consideration of divine things: for which reason we should not in Temples depart from gravity, or from those things that, being seen by us, render our minds more fervent in the worship of GOD, and dispose us to well-doing.

C H A P. III.

Of the Prospects of Temples.

BY Prospect is understood the first show or appearance that a Temple makes to such as approach it. Seven are the most regular prospects of Temples, and the best understood; wherefore it seems to me necessary to insert here as much about them, as *Vitruvius* delivers in the first Chapter of his first Book: to the end this part, which, thro' the small attention of Men to ancient remains, is by many reputed difficult, and by few hitherto well understood, may become easy and clear by what I shall say about it, as well as by the following draughts, which will serve for examples of what he has taught. I have also thought fit to make use of his very names and terms, that they who peruse the text of *Vitruvius* himself (which I exhort every one to do) may understand in him the same words, and not imagine they are reading different things. To come therefore to our Subject, Temples are made either with or without Porticos. Such as are made without Porticos may have three prospects: the one is call'd *in Antis*, that is, a front in pilasters: because *Antae* is the name of the Pilasters that are made in the angles or corners of Buildings. Of the other two, the one is called *Prostylos*, that is, a front in Columns; and the other *Amphiprostylos*. That which is call'd *in Antis*, must have two pilasters in the corners, which are to turn from the sides of the Temple; and between those pilasters must stand in the middle of the front two Columns, which are to advance forwards, and support the fronton, which is to be over the entry. The other prospect, call'd *Prostylos*, must have yet more than the former columns in the corners opposite to the pilasters; and both on the right and on the left in the turning of the Corners two other Columns, that is, one of a side. But if in the back part of the Temple, the same disposition of Columns be kept, as in the front; this is the prospect call'd *Amphiprostylos*, that is, both fronts in columns. We have not in our days any remains left of the two first kinds of Prospects of Temples, and therefore no examples of such will be found in this Book: neither have I thought it necessary to make draughts of them, since the plans and elevations of each of them are in the *Vitruvius* that is publish'd with the Commentaries of the most reverend *Barbaro*. But if Temples be made with Porticos, then they are either made quite round the Temple, or the front only. Those which have their Porticos only in front, may be said to have the Prospect *Prostylos*. But those which have their porticos round them, may be made with four Prospects; because they are either made with six columns in the fore-front, and with as many in the back-front, having eleven columns on each side, comprehending the angular ones: and then this prospect is call'd *Peripteros*, that is, wing'd round; in which case the porticos round the nave are as large as one intercolumnation. If any ancient Temples be seen, which have six columns in the front, and yet have no porticos round them; then they have in the walls of the Cell on the outside semi-columns, which accompany those of the portico, and with the self-same ornaments as at *Nimes in Provence*: and of this sort may be said to be the Temple of the Ionick Order in *Rome*, that at present is the Church of *Saint Mary the Egyptian*, which was purposely done by those Architects to make the nave larger, and to save expences, the same round-wing'd prospect remaining nevertheless,

less, to every one that saw the Temple in flank. If Temples be made with eight Columns in the front, and fifteen on the sides with the angular ones: these come to have the porticos round them double, and therefore the Prospect of them is call'd *Dipteros*, that is double-wing'd. Or Temples are thus made with eight Columns in the front, and fifteen on the sides; but the porticos round are not made double, because one order of Columns is left out, whereby these porticos come to be as large as two intercolumnations and the thickness of a Column: so that their Prospect is call'd *Pseudodipteros*, that is, false double-wing'd. This prospect was the invention of *Hermogenes*, a most ancient Architect, who thus made the porticos round the Temples large, and also commodious for lessening both labour and expence, yet without taking any thing away from the Prospect. Or, finally, 'tis so order'd, that in the one and the other front there are ten Columns, and the Porticos round the Temple double, just as in those whose prospect is *Dipteros*. These Temples had other porticos on the inside, with two orders of Columns one over another, which Columns were less than those without: the roof did reach from the columns without to those within, and all the space surrounded by the inner columns was open, whence the Prospect of such Temples was *Hypetebros*, that is, uncover'd. These Temples were dedicated to *Jupiter*, as the ruler of the Sky and the Air, and the Altar was placed in the midst of the Court. Of this sort I believe was the Temple, whereof a few remains are seen in *Rome* on *Monte cavallo*; and that it was dedicated to *Jupiter Quirinalis*, and built by the Emperors; because in the time of *Vitruvius*, as he tells us himself, there was no such Temple there.

C H A P. IV.

Of five kinds of Temples.

THE ancients (as has been observ'd before) were wont to make porticos to their Temples for the convenience of the People: as well that they might have a place wherein to discourse and walk without the Nave, in which the Sacrifices were offer'd, as to bestow the greater Majesty and Grandeur on those Fabricks. Now, by reason that the intervals between one Column and another may be made of five several spaces, *Vitruvius* has, according to these, distinguish'd five sorts or manners of Temples: whereof the names are *Pycnostylos*, that is, thick set with Columns: *Systylos*, having more distant Columns: *Diastylos*, yet more distant: *Areostylos*, more distant than is convenient: and *Eustylos*, that has reasonable and convenient intervals. How all these Intercolumnations stand, and what proportion each of 'em ought to bear with the length of the Columns, I have shewn before in the first Book, and set down the draughts of them: wherefore nothing further occurs to me to say concerning them here, but that the first four are defective. The two first are so, because their Intercolumnations being of a diameter and a half, or of two diameters of a Column, they are very small and strait; so that two Persons cannot go hand-in-hand or a-breast into the porticos, but will be oblig'd to walk in a line after each other: neither can the Doors, or their Ornaments, be seen from any distance: and, finally, from the narrowness of the space the walk round the Temple is much embarrass'd. Yet these two manners

are tolerable, when the Columns are made large, as may be seen in almost all the ancient Temples. The third manner is defective, because the Intercolumnations being of three diameters of a column, they are too large; whereby the Architraves by reason of the greatness of the space, come to break; but this defect may be remedy'd, by making over the Architraves (in the height of the frieze) Arches that will bear the weight, and leave the Architraves free. The fourth manner, tho' not subject to the defect whereof we have been speaking (because the Architraves are not made of Stone or Marble, but beams of Timber are laid over the columns) yet for all that it may be reckon'd defective; since it is low, wide, and mean, being appropriated to the *Tuscan* Order. From all this it follows, that the most beautiful and elegant manner of Temples, is that call'd *Eustylos*, whose Inter-columnations consist of two diameters of a column and a fourth part: for it serves perfectly well for use, for beauty, and for strength. I have all along call'd the manners of Temples, and their prospects, by the same names that *Vitruvius* uses: not only for the reason mention'd above, but likewise because such names seem to be already receiv'd in our Language, and understood by every body; for which same reason I shall still continue to use them, in those draughts of Temples which are to follow.

C H A P. V.

Of the compartment of Temples.

ALTHO' it be requisite in all Fabricks, that all their parts should correspond together, and have such a proportion, that there be none of them whereby the whole may not be measur'd, and likewise every individual part: yet this should be observ'd with the utmost care in Temples, by reason they are consecrated to the Divinity; out of respect and honour to whom, the work ought to be most rare and beautiful. Wherefore, since the most regular forms of Temples are the round and the quadrangular, I shall shew how each of these should be comparted; adding likewise certain things relating to the Temples in use with us Christians. Round Temples were anciently sometimes made open, that is, without a Cell; but with Columns that supported the Cupola, as those that were dedicated to *Juno Lacinia*, in the midst of which was plac'd the Altar, and upon it the inextinguishable or perpetual Fire. Such Temples were comparted in this manner. The Diameter of the whole space to be occupy'd by the Temple, was divided into three equal parts: one was given to the Steps, that is, to the ascent of the floor of the Temple; and two remain'd for the Temple itself and the Columns, which are plac'd upon Pedestals, and with their Bases and Capitels are as high, as the diameter of the least course of the Steps, and a tenth part as thick as they are high. The Architrave, the Frize, and the other Ornaments are made in this, and in all other sorts of Temples, according to the directions I have given in the first Book. But the Temples which are made close, that is, with a Nave, are made either wing'd round, or with a Portico only in the front. The compartment of those that are wing'd round is as follows. First two courses of Steps are made quite round, and upon them are set the Pedestals, as upon these the columns: the wings are large a fifth part of the diameter of the Temple, taking the diameter from the inner part of the Pedestals. The Columns are as long as the
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Cell is large, being a tenth part as thick as they are long. The Cupola is to be rais'd above the Architrave, Frize and Cornice of the wings, in proportion to the half of the whole work. Thus *Vitruvius* comparted the round Temples. However, no Pedestals are seen in the ancient Temples, but the Columns begin from the floor, which I must approve, as well, because the going into the Temple is not a little obstructed by those Pedestals, as that the Columns which begin from the floor, render the Temple more august and majestic. But if a Portico be built only in the front of round Temples, it must be made as long as the Nave is large, or an eighth part less: it may be yet shorter, but never so as to be shorter than three quarters of the breadth of the Temple; nor shall it be made broader than the third part of its length. In quadrangular Temples, the Porticos in the front are to be made as long as the Temple is broad: and if the manner be *Euskylos*, which is the most beautiful and elegant, then they must be thus comparted. In case the Prospect be of four columns, the whole front of the Temple (omitting the Projecture of the bases of the Columns in the corners) is to be divided into eleven parts and a half, one of which shall be call'd a *Module*, that is, a measure, by which the other parts are to be measur'd: because that in making the Columns one module thick, four will be given to them, three to the middle intercolumnation, and four and a half to the other two intercolumnations; that is, two and a quarter to each. But if the front have six columns, it must be divided into eighteen parts; if eight, into twenty-four and a half; and if ten, into one and thirty: giving always of these parts one to the thickness of the Columns, three to the middle void, and two and a half to each of the other voids. The height of the Columns must be manag'd, according as they are either Ionick or Corinthian. How the prospects of the other manners of Temples ought to be regulated (that is, of the *Pycnostylos*, *Systylos*, *Diastylos*, and *Areostylos*) is fully declar'd in the first Book, where I treated of Intercolumnations. Beyond the portico was the Anti-Temple, and after that the Nave. The breadth was divided into four parts, and of eight such consisted the length of the Temple: five of these were given to the length of the Nave, including the wall in which is the door; and the other three remain'd to the Anti-Temple, which on its sides has two wings of wall continu'd to the walls of the Cell. At the end of these are made two *Antis*, that is, two pilasters as thick as the columns of the Portico: and because between these wings there may be more or less space, if the larger space be twenty foot, there ought to be put between the said pilasters two columns, and even more as necessity may require, directly over against the columns of the Portico. Their use is to separate the Anti-Temple from the Portico: and the three or more voids that will be between the pilasters, are to be closed with panels of wood or marble, leaving nevertheless the necessary openings for entering into the Anti-Temple. But if the breadth exceed forty foot, other Columns must be placed within over against those between the pilasters; and they are to be made as high as those without, yet not quite so thick: because the open air will take away from the thickness of those without, and the inclosure will not let the smallness of those within be discern'd, so that they will appear equal. Now, tho' this Compartment succeeds to a hair in Temples of four Columns, yet the same proportion does not happen in other prospects and manners: because it must needs be, that the Walls of the Nave shall run counter to the Columns on the outside, and be in a Line, whence the Naves of those Temples will be somewhat greater, than we have said. In this manner did the Ancients compart their Temples (as

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we are inform'd by *Vitruvius*) and they would by all means have Porticos to them, under which in excessive weather People might avoid the Sun, Rain, Hail, and Snow; as on solemn and festival Days, they might entertain one another with discourse there, till the Hour came for offering Sacrifice. But we, neglecting the Porticos surrounding the Temples, build our Churches very like the ancient *Basilicas*, or Courts of Justice, in which (as we said) the Porticos were made within the Building, as we do now in our Churches. The reason of this is, that the first, who, being enlighten'd by the Truth, embraced our Religion, were accustomed, for fear of the Gentiles, to meet in the *Basilicas* of private Persons: where observing afterwards that this form was very commodious, because the Altar might be placed to great advantage in the room of the Tribunal, and that the Quire could stand in good order round the Altar, while the remaining part might hold the People, they have not thought fit to change it since; and therefore in the Compartment of the Wings or Isles which we made in our Churches, regard must be had to what we have said in treating of the *Basilicas*. There is added to our Churches a place separated from the rest, call'd the *Sacrify* or *Vestry*, where the Vestments of the Priests are kept, with the Vessels, the sacred Books, and such other things as are used in Divine Service, the Priests likewise habiting themselves there; and then Towers and Steeples are elevated, in which Bells are hung to call the People to divine Offices; but such Bells are not used by any others for these purposes, except by Christians. Near the Churches are built Habitations for the Priests, which ought to be made commodious with spacious Cloisters, and fine Gardens: but especially the places for the sacred Virgins or Nuns, ought to be secure, high, remote from noise, and the view of People. So much may suffice to have been said concerning the Decorum, the Prospects, the Manners, and the Compartments of Temples. Now I shall set down the Draughts and Designs of many ancient Temples, in doing which I shall observe this method: First, I shall give the Draughts of those Temples that are in *Rome*; next, of those out of *Rome*, and up and down *Italy*. And lastly, of such as are out of *Italy*. But the better to be understood, and to avoid tediousness (as well as not to burden the Reader by minutely expressing the measures of every part) I have inserted them all, with their numbers and references, in the Draughts.

N. B. *THIS* * represents Half of the *Vicentine* foot divided into six niches, and every niche into four minutes, or parts. The whole foot containing 48 minutes, which measure *Palladio* has made use of through all Parts of the following Temples.

I

• Plate I.

* The 2d of January 1614, I was at *Rome*, and I have compared the Designs following with the Ruins themselves. *Inigo Jones*.

C H A P. VI.

Of the Draughts of some ancient Temples, that are in Rome; and first of the Temple of Peace.

WE shall take our beginning therefore with a good Omen from the Draughts of the Temple formerly dedicated to *Peace**, whose Vestiges or Traces are seen near to the Church of *Sancta Maria Nova*, in the *Sacred Way*: and Writers say it is in the self-same place where at first was the *Curia* of *Romulus* and *Hoftilius*, and afterwards the House of *Melius*, the *Basilica Portia*, the House of *Cæsar* with its Portico; which *Augustus* pull'd down, it appearing to him to be a pile too great and superb, but he built another there which he call'd after the name of his Wife *Livia Drusilla*. This Temple was begun by the Emperor *Claudius*, and finish'd by *Vespasian* after he return'd victorious from *Judea*; depositing therein all the Vessels and Ornaments of the Temple of *Jerusalem*, which he carry'd in Triumph. We read that this Temple was the greatest, the most magnificent, and the richest of the whole City: and certainly its Vestiges, even ruin'd as they are, represent so much Grandeur, that we cannot but too well conceive what it was when entire. Before the entry was a Gallery, having three voids, made of Brick; and the rest was a continu'd Wall, equal to the breadth of the front. In the Pilasters of the Arches of the Gallery there were on the outside Columns plac'd for Ornament, the order whereof follow'd likewise in the continu'd Wall. Over this first Gallery was another open Gallery, with its Balustrade; and directly over every Column there must have been a Statue. Within the Temple there were eight marble Columns of the *Corinthian* Order, five Foot and four Inches thick; and, with the Capitels and Bases, fifty three Foot long. The Architrave, Frize, and Cornice, were ten Foot and a half; and supported the arching of the middle Nave. The Base of these Columns was higher than the half of the Diameter of the Column, and had its Plinth thicker than the third part of its height: which perhaps the Builders so order'd, as being of opinion, that the weight to be laid upon it might thus be better govern'd. Its projecture was the sixth part of the Diameter of the Column. The Architrave, Frize, and Cornice were carv'd after a curious manner. The Cimafium of the Architrave deserves to be noticed, for being made different from the others, and very beautifully wrought. The Cornice has Modillions instead of the Corona. The Metopas of the Rosés, which are between the Modillions, are square; and so they ought always to be made, as I have observ'd in all the ancient Edifices. Authors say, that this Temple was burnt in the time of the Emperor *Commodus*, which I cannot see how it can be true, no part of it being made of Timber: but it may well be, that it was ruin'd by an Earthquake or some such Accident, and afterwards repair'd when matters of Architecture were not so well understood as in the time of *Vespasian*. I am the apter to believe this, because I perceive that the Intaglias are not so well done, or labour'd with so much care, as those of the Arch of *Titus* and other Edifices, that were built in good times. The Walls of this Temple were adorn'd with Statues and Pictures, and all the Arches were made with Compartments of Stue; nor was there any part of it that was not extremely beautiful.

VOL. II.

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The

* Plate II.

* *Palladio* did think that this Temple could not be burnt, being all arch'd, but ruin'd by an Earthquake, or some other Accident. *Scamozzi*, lib. 1. fol. 38. This Temple was first dedicated to *Venus*, and call'd the *Temple of Peace*, from an Altar dedicated by *Augustus* to the Gods of Peace.

The * Elevation of the outside and inside of the front and of the inside of the flank of the Temple.

A † Profil at large of the Corinthian Cornice and other ornamental Members of the said Temple.

A. The Base,

B. The Capitel,

C. The Architrave, Frize, and Cornice,

} of the Columns that support the Nave in the middle.

D. Compartments of Stuc made in the Arches.

E. A Scale of four Foot divided into 192 parts with which the same has been measured.

C H A P. VII.

Of the Temple of Mars the Avenger.

N EAR the *Torre de Conti* may be seen the Ruins of the Temple anciently erected by *Augustus* to *Mars the Avenger* **, in consequence of a Vow that he made; when, together with *Mark Anthony*, he did, to revenge the Death of *Julius Cæsar*, fight the Battle of *Pharsalia* against *Brutus* and *Cassius*, and conquer'd them. By such parts of it as remain, it may be conceiv'd, that this was a most beautiful and marvellous Edifice: and much the more wonderful must it have been, by the splendor reflected upon it from the *forum* just before it, into which we read that those, who return'd Conquerors and Triumphant into the City, carry'd the spoils and other marks of their Victory. 'Tis further recorded, that *Augustus* did, in the finest part of it, place two Pictures, in which were portray'd the manner of giving Battle, and the procession of a Triumph: as he did also two Pictures done by the hand of *Apelles*, in one of which were *Castor* and *Pollux*, the Goddesses of *Victory*, and *Alexander* the Great; in the other the representation of a Battle, and the same *Alexander*. There were two Porticos there, in which the said *Augustus* dedicated the Statues of all those, who had return'd in Triumph to *Rome*. But at present there is not the least trace of this *forum* to be found, unless perhaps those wings of Walls which are on the sides of the Temple, were part of it; which is very probable, by reason of the many places for Statues that are there. The prospect of the Temple is wing'd round, which above we have with *Vitruvius* call'd *Peripteros*: and because the breadth of the Nave exceeds twenty feet, and that the Columns are put between the two *Antis* or Pilasters of the Anti-Temple, over-against those of the Portico (as was said before should be done in the like case) the Portico is not continu'd quite round the Temple. Nor is the said Rule observ'd on the outside, in the wings of the Wall joining to the one and the other side of the Nave, altho' all parts correspond within: from which we may conclude, that the publick Street was both behind and in flank, and that *Augustus* willing to accommodate himself to the situation, would neither incommode the Neighbours, nor take their Houses from the Owners. The manner of this Temple is *Pycnostylus*. The Porticos are large in proportion to the Intercolumnations. Within, that is within the Nave, there is no mark or vestige whatsoever left; nor are there fragments in the Wall, by which we might positively affirm, that it had Ornaments and Tabernacles:

* Plate III. † Plate IV. ** Plate V.

Chap. 7. *Of the Temple of Mars the Avenger.*

15

yet because it is very probable that there were, I have made some according to my own invention. The Columns of the Portico are of the *Corinthian* sort. The Capitels are wrought with Olive Leaves, and have the Abacus much larger than what is commonly observ'd in others of that Order, regard being had to the dimension of the whole Capitel. The first Leaves may be perceiv'd to swell a little, near the place where they sprout, which adds no small grace to them. These porticos have most beautiful Soffitas, or as we may call them the Cieling, and therefore I have given their profil and prospect in Plans. Round this Temple were very high Walls of *Peperino*, which on the outside were rustick Work, and within had many Tabernacles and places for holding Statues.

The Ornaments which I have added to the inside of this Temple are taken from ancient Relicks which I did find in a neighbouring place.

A Profil of the flank of the Portico and of the Nave.*

The Elevation† of half the front with part of the Walls that are on the side of the Temple.

*The Elevation** of part of the inside of the Portico, and of the Nave, with the Ornaments I have added to them.*

The Ornaments †† of the Cornice of the Portico.

A. *The Capitel of the Columns of the Portico.* C. *The Soffita of the Portico; that is the Cieling.*

B. *The Architrave, Frieze, and Cornice.* D. *A Scale of four foot divided into 192 parts with which these Ornaments have been measur'd.*

*The Soffita*** of the Portico, and how it turns in the Anti, or Pilasters of the Anti-Temple.*

E. *The Soffita of the Architrave between the Columns.*

Some ††† particular Ornaments of the said Temple.

F. *The Base of the Columns of the Portico, which also is continued in the* I. *Their Base.*

Wall round the Temple. K. *The Capitel.*

G. *The Cauriola, from which begin the divisions of the squares made* L. *A scale of four foot divided into 192 parts.*

for Ornament in the Wall under the Porticos. M. *The Cornice that is seen in the wings of the Wall, which make a square from the sides of the Temple.*

H. *The plan of the Columns put for an Ornament of the Tabernacles in the Nave.* N. *A plan of the diminution of the Column under the Capitel.*

* Plate VI. † Plate VII. ** Plate VIII. †† Plate IX. *** Plate X. ††† Plate XI.

C H A P. VIII.

Of the Temple of Nerva Trajan.

* Scamozzi on Gamuzi,
b. i. fol. 55. Before
Trajan's time this was
built by Apollodorus
the Architect, accord-
ing to Xiphilin, where
is the death of Apol-
lodoreus, and the tyranny
of Adrian; or by Mos-
dora Greek Architect to
Constantine Emperor.

Whilst I was in
Rome, in the Year
1614, the Remains of
this Temple were
pulled down by Pope
Paulo Borghese, to
make use of the Mar-
ble for a Pedestal to
the Column
which remain'd of the
Temple of Peace, and
set before St. Maria
Majore. An. D'Alac-
co at vol. 6, sets down
that the Temple
was call'd Mars
before, to be the
Temple of Nerva.
shows it plainly to be
the Temple of Nerva.

N E A R the said Temple built by Augustus are the vestiges of the Temple of Nerva*. Its prospect is *Prostylos*, and its manner *Pycnostylos*. The Portico, together with the Nave, is little less in length than two squares. The floor of this Temple is raised from the ground by a basement, which goes round the whole Fabrick, and becomes a butment to the Steps by which People go to the Portico. In the extreme parts of these butments there were two Statues, that is one at each end. The base of the Columns is after the *Attick* manner, different in this from what *Vitruvius* teaches, and which I have inserted in my first Book; because in him there are two Astragals more, one under the Scotia, and the other under the Cincture of the Column.— The Capitels are carv'd with Olive Leaves, and these Leaves are disposed five and five, like the Fingers of Men's Hands, as I have observ'd that all the ancient Capitels of this sort are made; which produces a better effect, and is more graceful than those, in which the Leaves are made four and four. In the Architrave are more beautiful Intaglias, dividing one Fascia from another; which Intaglias and Divisions are only the fides of the Temple, because that in the front the Architrave and Frize were made even with one another, for the more convenient placing of an Inscription, whereof may be still seen the few Letters following, tho' even these are imperfect and spoilt by time.

IMPERATOR. NERVA. CÆSAR. AVG. PONT. MAX.
TRIB. POT. II. IMPERATOR II. PROCOS.

The Cornice is well carv'd, having an extraordinary fine and most convenient Projecture. The Architrave, Frize, and Cornice, are all together a fourth part of the length of the Columns. The Walls are made of *Peperino* †, and were crusted with Marble. In the Nave, along the Walls, I have put Tabernacles with Statues, as appears by the Ruins, that originally there were such. There was a Square before this Temple, in the center of which was set up the Statue of the said Emperor on horseback. And Writers affirm, that its Ornaments were so many and so admirable, that it raised amazement in all that view'd them; judging them to be rather the works of Giants, than of Men. When the Emperor *Constantine* came to *Rome*, at first he greatly admir'd the rare Structure of this Edifice, and then turning to his Architect, he said that he would make at *Constantinople* a Horse like that of *Nerva*, to perpetuate his own Memory: whereupon *Ormisidas* (for so was the Architect named) answer'd him, that it was necessary first to make for him such a Stable, pointing to this Square. The Columns surrounding it have no Pedestals, but stand on the ground: and it was very reasonable, that the Temple should be higher than the other parts. These Columns are likewise *Corinthian*, and upon the Cornice directly over them were little Pilasters, upon every one of which there must have been Statues: nor ought it to be any wonder, that I place so many Statues in these Edifices; since we read they were so numerous in *Rome*, that they seem'd another People.

E. The Entry of the Court before the Temple. F. The Entry by the flank.
G. The Portico.

H. The

* Plate XII. † A Stone so called.

- H. *The Temple.* *over-against the Temple.*
 I. *The sides of the Court.* L. *The place where the statue of Trajan stood.*
 K. *Doors to the front of the Court*
Elevation of half the out Portico, and of the Entry on the side of it.*
Elevation† of half of the inside of the Temple, with the Entry on the side of it.
*Elevation** of the flank of the Portico; and thro' the Intercolumnations is seen the disposition of the Columns that were round the Court.*
 Half †† the front of the Court, over against the Temple.
 The Ornaments*** of the Portico of the Temple.
 A. *The basement of the whole Fabrick.* F. *A scale of two foot divided into 96 parts.*
 B. *The Base of the Column.*
 C. *The Architrave.* G. *The Soffite of the Architrave within the Columns.*
 D. *The Frize.*
 E. *The Cornice.*
 The Ornaments ††† that were round the Court.
 H. *The Architrave.* M. *The Ornaments of the Doors that were in the front of the Court over against the Portico of the Temple.*
 I. *The Frize, which was carv'd with Figures in Basso-relievo.* N. *The base of the Columns.*
 K. *The Cornice.* O. *A Scale of three foot divided into 144 parts.*
 L. *The little pilasters upon which were the Statues.*

CHAP. IX.

Of the Temple of Antoninus and Faustina.

NEAR to the Temple of Peace describ'd above is the Temple of *Antoninus and Faustina**†, whence some are of opinion, that *Antonine* was aggregated by the Ancients into the number of their Gods; because he had besides his Temple, *Salian* and *Antoninian* Priests. The front of this Temple is made in Columns, and its manner is *Pycnostylos*. The floor of it is elevated from the ground the third part of the height of the Columns of the Portico, to which you ascend by steps; and to these a sort of Pedestal is made by two Basements, the moldings of which are continu'd round the whole Temple. The Base of these Basements is thicker than half the Cimaſium, being also made more plain or simple: and so I have observ'd that the Ancients made all such Basements, and likewise the Pedestals that are set under the Columns; not without great reason, since all the parts of a Building, the nearer they are to the Earth, ought to be the more solid. In the extremities of these Basements, directly over the angular Columns of the Portico, were two Statues: that is, one at each end of the Basements. The Base of the Columns is *Attic*. The Capitel is carv'd with Olive Leaves. The Architrave, Frize, and Cornice, have a quarter, and a third of the said quarter part, of the height of the Columns. In the Architrave are still read these words:

DIVO. ANTONINO. ET
 DIVÆ FAUSTINÆ EX. S. C.

VOL. II.

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In

* Plate XIII. † Plate XIV. ** Plate XV. †† Plate XVI. *** Plate XVII. ††† Plate XVIII. *† Plate XIX.

*In this Design the height of the floor of the Temple is not so much as one third of the Columns, for it wants almost one fourth of one of the third parts.

In the Frize Grifons are carv'd, which turn their Faces towards each other, and stretch out a paw towards a Candlestick of such a Figure as is used in Sacrifices. The Cornice has no Dentils cut, and is without Modillions: but between the Dentil and the Corona it has a pretty large Ovolo. It cannot be discern'd, that within this Temple there were any Ornaments: yet considering the magnificence of those Emperors, I am persuaded that there were some, and therefore I have added Statues. It had a Court before it, made of *Peperino*. In the Entry of this Court over against the Portico of the Temple, there were extraordinary fine Arches, and all round it there were Columns, and many Ornaments, of which no Footstep is now left: nay, being in *Rome*, I saw one part of it demolish'd my self, which had stood till then. On the sides of the Temple there were two other open Entries, that is, without Arches. In the midst of the Court was an Equestrian brass Statue of *Antonine*, which stands now in the Square of the Capitol.

A. *The Place where stood the Statue of Antonine.* D. *The Entry of the Court over against the Temple.*

B. *The Portico of the Temple.*

E. *The Entry of the Court by the Portico.*

C. *The Temple.*

The Elevation of half of the front of the Temple and part of the Wall of the Court.*

Elevation† of the inside of the Temple with a part of the Entablature within the Portico and a part of the Court Wall.

*The Elevation** of the outside in flank, in which, and thro' the Intercolumniations of the Portico, are seen the order of the Columns and other Ornaments that were round the Court.*

The Elevation†† of half the Entry, inside of the Court, over against the front of the Temple.

*The Ornaments*** of the Portico of the Temple.*

A. *The Base round the whole Fabrick.*

G. *A little Cornice made in the sides of the Temple, on the outside.*

B. *The Base of the Columns.*

C. *The Capital.*

H. *A Scale of four Foot divided into 192 parts.*

D. *The Architrave, on which was the Inscription.*

I. *The Dentil of the Cornice without carving.*

E. *The Frize.*

F. *The Cornice.*

CHAP. X.

Of the Temples of the Sun and Moon.

IN the Gardens of *San'la Maria Nova*, near the Arch of *Titus*, are two Temples††† of the same form, and having the very same Ornaments. One of them, for being plac'd to the East, is thought to have been the Temple of the *Sun*: as the other of the *Moon*, because towards the West. They were built and dedicated by *Titus Tatius* King of the *Romans*, (associated indeed by *Romulus*, but originally King of the *Sabins*.) They come near the round form, because they are as broad as they are long: which was done with regard to the course of those Planets, which is circular round the Heavens. The Galleries, that were before

the
* Plate XX. † Plate XXI. ** Plate XXII. †† Plate XXIII. *** Plate XXIV. ††† Plate XXV.

Chap. II. *Of the Temple vulgarly call'd the Galluce.* 19

the Entry of these Temples, are wholly ruin'd; nor are there any other Ornaments of them to be seen, but what are in the Arches, which have compartments of Stuc very accurately wrought, and according to a fine design. The Walls of these Temples are extremely thick: and between the one and the other Temple, on the flank of the great Chapels (which are over against the Entrance) are seen the vestiges of some Stairs, which must have led to the roof. I have made the Fore-galleries, and the Ornaments of the inside, according as I fancy they ought to have been, by what is now standing of them above ground, and the little that could be seen of the Foundations, where the Plans of both stand join'd together; as likewise the place of the Stairs, that led, as I said, to the roof. Near these Plans are the Elevations both of the in and the outside.

*The Ornaments *, that is, those of the Arches within, (the others being destroy'd) and the Elevation of the inside in flank.*

- | | |
|---|--|
| <p>A. <i>The compartments of the Chapels, which are over against the Doors, and have each of them twelve Squares.</i></p> <p>B. <i>The Profil and Moldings of the said Squares.</i></p> | <p>C. <i>The compartments of the great Nave, which is divided into nine Squares.</i></p> <p>D. <i>The Profil and Moldings of the said Squares.</i></p> |
|---|--|

C H A P. XI.

Of the Temple vulgarly call'd the Galluce.

NEAR the Trophies of *Marius* is seen the following † Edifice of a round Figure, which, after the pile of the *Pantheon*, is the greatest round Fabric in *Rome*. The place is commonly called *Le Galluce*, which gave a handle to some for saying, that this was the *Basilica* of *Caius* and *Lucius*; which, together with a noble Portico, *Augustus* caused to be erected to the memory of *Caius* and *Lucius* his Grand-children. But this I do not believe to be true, since this Edifice has none of the parts, that are requisite in *Basilicas* (the manner of making which I have describ'd above in the third Book, when, according to the Instructions of *Vitruvius*, I divided the parts of a Square) and therefore I conclude this was a Temple. It is all of Brick, which must have been incrusted with Marble, but now all taken away. The middle Nave, which is perfectly round, is divided into ten parts, in each of which is a Chapel incased in the thickness of the Wall, except in that where the Entry is. The two Naves which are on the sides, must have been most excellently beautify'd, because they contain many niches: and 'tis probable there were Columns and other Ornaments in them, which, accompanying those niches, could not but produce an admirable effect. They, who in *St. Peter's* directed the Chapels of the *Emperor* and the *King of France* (which have been since destroy'd) took their model from this Edifice, which having all its parts supporting one another, is prodigiously strong, and after so long a time is still standing.

The line A. B. which divides the Plan, shews where the Section of the Temple is taken.

* Plate XXVI. † Plate XXVII.

* This was a Temple according to *Palladio* I should have thought it to have been a *St. pulchre*.

C H A P. XII.

Of the Temple of Jupiter.

of P.
This Temple Palladio
the greatest, and most
account of a noise
that were in Rome.

Phidias and Praxiteles
time; for Phidias was
time of Alexander the
Great.

12. 1620. Clemente a Roman Sculp-
tor told me, that the
Ruins of this Temple
are all pull'd down by
the Constable Calo-
nna, who by Pope Bar-
barini's Permission, is
to have the Marble;
This was the noblest
Structure in Rome in
my time; so all the
good of the Ancients
will be utterly ruin'd
ere long.

UPON the *Quirinal Mount*, now call'd *Monte cavallo*, behind the Houses of the Lords *Colonna*, are seen the vestiges of the following Edifice*, which is vulgarly called the *Frontispiece of Nero*. Some affirm that there stood the Tower of *Mecenas*, from which *Nero* saw the burning of *Rome*, to his no small satisfaction and delight. But herein they are egregiously deceiv'd, because the Tower of *Mecenas* was on the *Esquiline Mount*, not far from the Baths of *Dioctian*. Others have been of opinion that here dwelt those of the *Cornelian Family*. I, for my part, believe, that this was a Temple dedicated to *Jupiter*: because when I was at *Rome* I saw People digging in the place where the body of the Temple stood, where they found some *Ionick* Capitels, which serv'd for the inner part of the Temple, and were those of the angles of the Galleries; for, in my opinion, the middle of the Temple was uncovered. The Prospect of this Temple was the false-wing'd, call'd by *Vitruvius Pseudodipteros*. Its manner was *Pycnostylos*, or of Columns thick set. The Columns of the Porticos without were *Corinthian*. The Architrave, Frize, and Cornice, were the fourth part of the height of the Columns. The Architrave had its Cimaesium of a very fine Invention. The Frize in the fides was carv'd with Foliage: but in the front, which is destroy'd, there must have been an Inscription. The Cornice has its Modillions square, and one of them comes directly over the middle of the Column. The Modillions, that are in the Cornice of the pediment, are perpendicular upon the Column, and ought to be so made. Within this Temple there must have been Porticos, as I have drawn them. Round it was a Court adorn'd with Columns and Statues: before it were two Horses, which are now in the Street, and from which this Hill has taken the name of *Monte Cavallo*. They were made, the one by *Praxiteles*, and the other by *Phidias*. There were very commodious Stairs, that went up to the Temple: and, in my judgment, this was the greatest and best adorn'd Temple of *Rome*.

THE Plan comprehends the whole Edifice, with the back part where the Stairs were, which, going one over another, led to the Courts on the fides of the Temple. The elevation of this kind of Stairs, with their Plan on a large Scale, has been inserted by me into my first Book, where I treat of the several ways of making Stairs.

A. The Pedestal where stood the Horse B. The Portico of the Temple.
made by Phidias; the other being C. The Body of the Temple.
at a great distance from this could D. The Courts on either side of the
not be marked in the design. Temple.

Half the † front of the Portico on the outside, with part of the Ornaments of the Court.

Half of** the inside of the Temple, with part of the Ornaments of the Court. The flank †† of the Temple on the outside.

The flank*** of the inside both of the Portico and of the Nave of the Temple. The Ornaments ††† drawn at large.

A. The

*Plate XXVIII. † Plate XXIX. ** Plate XXX. †† Plate XXXI. *** Plate XXXII. ††† Plate XXXIII.

A. *The Capital.*

Columns.

B. *The Architrave.*

G. *The Acroterix, or small Pedestals bearing Statues.*

C. *The Frieze.*

D. *The Cornice.*

H. *The Cornice round the Court.*

E. *The Base of the Columns.*

I. *A scale of four foot divided into 192 parts.*

F. *Base of the Pilasters behind the*

N. B. *That the Cornice H is drawn by a larger Scale than the Scale I, because its small Members could not be otherwise distinguished.*

C H A P. XIII.

Of the Temple of Fortuna Virilis, or Manly Fortune.

THE following Temple*, now the Church of *St. Mary the Egyptian*, is seen almost entire near the *Senatorian Bridge*, at present *St. Mary's*. 'Tis not certainly known how it was anciently named. Some maintain it was the Temple of *Manly Fortune*, of which it is recorded as a Miracle; that being in a Flame with all that was in it, the gilded wooden Statue, which was plac'd there by *Servius Tullius*, was the only thing no way damag'd by the Fire. But seeing that ordinarily the Temples dedicated to *Fortune* were made round, others have affirm'd that it was not a Temple, but the *Basilica* of *Caius Lucius*: grounding their opinion upon certain Letters, which have been found there. Nevertheless, in my opinion, this cannot be so; as well because the Edifice is little, whereas the *Basilicas* were necessarily very large, on account of the multitude of Persons that resorted to them about their Affairs; as that in the *Basilicas* the Porticos were made within the Fabrick, and in this there is not the least sign of any Portico at all; whence I am certainly perswaded, that it was a Temple. Its prospect is *Prostylos*, and it has half Columns in the Walls of the Nave on the outside, which accompany those of the Portico, and have the very same Ornaments: so that to those, who view it in flank, it presents the prospect *Peripteros*, or wing'd round. The Intercolumnations are of two diameters and a quarter, whence its manner is *Systylos*. The floor of the Temple is rais'd from the ground six foot and a half, to which there is an ascent by Steps, butt'd by the basement that supports the whole Fabrick. The Columns are *Ionick*, and the Base is *Attick*; tho' one would think it should have been *Ionick* too, as the Capital is: but however it is not found in any Edifice, that the Ancients made use of the *Ionick* describ'd by *Vitruvius*. The Columns are fluted, having four and twenty Grooves. The volutas of the Capitals are Elliptical, and the Capitals, that are in the angles of the Portico and the Temple, front two ways, which I do not remember to have seen any where else: and since to me this invention appears beautiful and graceful, I have made use of it in divers Buildings. In the Design will be learnt how it is done. The Ornaments of the Door of the Temple are very fine, and have an excellent proportion. This whole Temple is built of *Peperino*, which is cover'd with *Stucco*.

* See *Vitruvius*, lib. 3: fol. 119.

- | | |
|--------------------------------------|--|
| A. <i>The Steps to the Temple.</i> | G. <i>The Base of the Columns over the Basement.</i> |
| B. <i>The Portico of the Temple.</i> | H. <i>Part of the Temple-door seen in front.</i> |
| C. <i>The Temple.</i> | I. <i>Profil of the same with its scrowl.</i> |
| D. <i>The Base</i> | |
| E. <i>The Dado</i> | |
| F. <i>The Cimaize</i> | |
- } of the Basement of the whole Fabrick.

A Plan and Elevation of the Temple in flank.*

- | | |
|--------------------------------------|-------------------------------|
| A. <i>The Steps to the Temple.</i> | C. <i>Part of the Temple.</i> |
| B. <i>The Portico of the Temple.</i> | |

Plan† and Elevation of the Temple in front.

- | | |
|------------------------------------|----------------------------------|
| A. <i>The Steps of the Temple.</i> | B. <i>A part of the Portico.</i> |
|------------------------------------|----------------------------------|

*The Ornaments** of the outside at large.*

- | | |
|---|---|
| D. <i>Plan of the Capitel.</i> | K. <i>Plan of the Capitel seen by the angle, by which one may observe how it is to be made.</i> |
| E. <i>The Capitel in front.</i> | |
| F. <i>The Architrave.</i> | L. <i>Half of the Capitel seen in flank.</i> |
| G. <i>The Frieze.</i> | M. <i>A Profil of the said Capitel without its Volute.</i> |
| H. <i>The Cornice.</i> | |
| I. <i>The Ornaments of the Frieze at large.</i> | |

N. B. *That the said Ornaments have been measured with the Vicentine Foot divided into 48 Minutes, as above mentioned.*

C H A P. XIV.

Of the Temple of Vesta.

FOLLOWING the course of the *Tyber*, near this last Temple is another round one, at present call'd *St. Stephen's* ††. They say it was built by *Numa Pompilius*, and dedicated to the Goddess *Vesta*. He would have it of a round Figure like the Globe of the Earth, by which Mankind subsists, and of which the said *Vesta* was the Goddess. This Temple is of the *Corinthian* Order. The Intercolumnations have a diameter and a half. The Columns, with the Bases and Capitels, are in length eleven Testas. By *Testa* is understood, as was said elsewhere, the diameter of a Column towards the Base of it. The Bases are without a plinth, but the Steps, on which they repose, serve instead of it: and this was order'd on purpose by the Architect, that the going into the Portico might be the easier, the manner of it being *Pycnostylor*, or of Columns thick set. The Nave, taking in the thickness of the Wall, has as much in diameter as the Columns are long. The Capitels are carv'd with Olive Leaves. The Cornice not seen, but is added by me in the design. Under the Soffite of the Portico are handsome Compartments. The Door and Windows have many fine Ornaments and plain. Under the Portico, and also within the Temple, are the Cimaiums that support the Windows. They go quite round, and look like a basement on which

* Plate XXXV. † Plate XXXVI. ** Plate XXXVII. †† Plate XXXVIII.

which the Wall is laid, and upon which rests the Cupola. This Wall on the outside, that is, under the Porticos, is distinguish'd by Squares from the said Cornice to the Soffita, and on the inside is polish'd; having a Cornice, like that of the Portico, which supports the Cupola.

*The Elevation * both of the in and outside.*

A. *The Temple-door at large.*

B. *A Window of the same.*

The particular † Members at large.

A. *The base of the Columns.*

B. *The Capital.*

C. *The Architrave.*

D. *The Frieze.*

E. *The Cornice.*

F. *The Soffita of the Portico.*

G. *The little Cornice of the outside which goes round the Nave, upon which begin the square Courses of*

C. *A Scale of three foot divided into 144 parts.*

Stone to be seen.

H. *The Base of the said Cornice which corresponds to the Base of the Columns.*

I. *The little Cornice within, upon which rests the Window-foils.*

K. *A Scale of four foot divided into 192 parts, by which the said Members have been measured.*

CHAP. XV.

Of the Temple of Mars.

IN that which is vulgarly call'd the *Priest's Square*, in your way from the *Rotunda* to the Pillar of *Antonine*, are seen the remains of the ** following Temple, which, according to some, was built by the Emperor *Antonine*, and dedicated to the God *Mars*. Its prospect is *Peripteros*, or wing'd round. Its manner is *Pycnostylos*, or of Columns thick set. The Intercolumnations have a diameter and a half. The surrounding Porticos are so much larger by one Intercolumnation, by how much more the Antes, or the Pilasters of the remainder of the Wall, do project outwards. The Columns are of the *Corinthian* Order. The Base is *Attick*, and has a little Astragal under the cincture of the Column. The listel of the cincture is very small, and thus appears pretty enough. It is made as small every time that it is join'd with an Astragal over the Torus of the Base, being likewise a sort of Astragal, because there is no danger of its breaking. The Capital is carv'd with Olive Leaves, and well contrived. The Architrave, instead of the Ogee has a half Ovolo, over which is a Cavetto; and this has many fine Intaglias, different from those of the Temple of *Peace*, and the Temple we said was on the *Quirinal* Mount dedicated to *Jupiter*. The Frieze projects one of the eight parts of its height, and swells in the middle. The Cornice has its * modillion Square, and over this the Corona without dentil, as *Vitruvius* says, ought to be done every time that Modillions are used; which rule, nevertheless, is observ'd in few ancient Edifices. Over the Cornice in the sides of the Temple is another little Cornice, the naked of which falls perpendicular upon that of the Modillions, and was made to set the Statues on it, that they might be intirely seen, and that

* To me it seems that *Vitruvius*, lib. 4. cap. 2. says the same, that the Dentil should not be put under the Modillions; which Rule is not observed but in some ancient Buildings, tho' in this it is observed, and in the Temple of *Jove*, Plate 33. But the Ancients

* Plate XXXIX. † Plate XL. ** Plate XLI.

Ancients used square Medallions double, which had no Members under them. Scamozzi in his Composite Order, which he calls *Romano*, under the double Medallion has an Ovolo and a Dentil uncut.

their feet and legs might not be hid by the projection of the Cornice. In the inner part of the Portico is an Architrave, of the height of that without: but different in this, that it has three Fascias. The members which divide one Fascia from another, are carv'd with little Intaglias of Leaves and little Arches, and the lesser Fascia is also carv'd with Foliage. Besides this, instead of an Ogee this Fascia has a Fularole with a Gula wrought with Leaves very delicately. This Architrave bears the Arches of the Porticos. The Architrave, Frize, and Cornice, are one of the five parts and a half of the length of the Columns: and tho' they be less than the fifth part, yet they answer admirably, and are very beautiful. The outside of the Walls are of *Peperino*, and within the Temple are other Walls of Brick, that they might the better support the Vault, which was made with most curious Squares, wrought with Stuc. These Walls were crufted with Marble. There were also Niches and Columns round, for Ornament. Almost a whole Flank of this Temple is yet to be seen; but I have endeavour'd to represent this Edifice entire, always following the description that *Vitruvius* has given of it.

*The Elevation * of the Portico in front.*

The Elevation † of part of the Temple, seen without on one side.

*The Elevation ** of another part of the Portico, and of the Temple within.*

The Ornaments †† of the Columns on a large Scale.

A. *The Base.*

B. *The Capital.*

C. *The Architrave.*

D. *The Frize.*

E. *The Cornice.*

F. *The little Cornice of the Statues.*

G. *The Soffita of the Architrave between the Columns.*

H. *The Architrave of the inner part of the Porticos that support the Arches of it.*

I. *A Scale of four foot divided into 192 parts.*

C H A P. XVI.

Of the Baptism of Constantine.

* *Palladio* thinks that this Temple is not antique; I do believe that it was built in the time of *Constantine*, when Architecture was much follow'd, and they used to build with Fragments of antique Buildings, as in his triumphal Arch. See *Serlio*.

THE following draughts are of the Baptism of *Constantine* ***, which is at *St. John's in the Lateran*. According to my judgment this * Temple is a modern work, made out of the spoils and ruins of ancient Edifices. But because the design is beautiful, and that the Ornaments are very well carv'd with various sorts of Intaglias (which may be useful to an Architect on several occasions) I thought my self in a manner oblig'd to insert it among the ancient Works; and this by so much the rather, as it is accounted a very good piece by every body. The Columns are of Porphyry, and of the *Composite* Order. The Base is compounded of the *Attick* and the *Ionick*; having the two Torus's *Attick*, and the two Scotias *Ionick*: but instead of two Astragals which are made between the Scotias in the *Ionick*, this has only one, which takes up the same room that two would. All these Members are excellently well wrought, and have most beautiful Intaglias. The Bases of the Columns in the Portico are adorn'd with Leaves, that go up along the shaft of the Columns; which is worth noticing, and

* Plate XLII. † Plate XLIII. ** Plate XLIV. †† Plate XLV. *** Plate XLVI.

and shows the judgment of the Architect to be very solid, who knew so well how to accommodate things: the shaft of the Columns not having been as long as they should be, and yet he by this management not taking from the work any thing of its Beauty or Majesty. I have made use my self of the same expedient in the Columns, which I put for Ornament in the Door of the Church of *St. Giorgio Maggiore* in *Venice*: which did not reach as far as was necessary; and yet are of such fine Marble, that they deserv'd not to be left out of the work. The Capitels are compounded of *Ionick* and *Corinthian*, with *Acanthus* Leaves. How they ought to be wrought, is taught in my first Book. The Architrave is mighty well carv'd, its Cimaße having instead of a Gula inverfa a Fusarole and above half an Ovolo. The Frize is plain. The Cornice has two Gula-rectas the one above the other, which is a thing that very seldom occurs: I mean that two members of the self-same sort should be put over each other, without some other intermediate member besides the Lintel. Over these Gula-rectas or Cimaßiums is a Dentil, and then the Corona with its Ogee, and last of all a Gula-recta or another Cimaße: so that in this Cornice the Architect has avoided Modillions, by making Dentils.

*The particular * members at large.*

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|--|---------------------------------------|
| A. The Base. | each Column. |
| B. The Capitel. | E. Plan of the Capitel. |
| C. The Architrave, Frize, and Cornice. | F. A Scale of three foot divided into |
| D. The Soffite of the Architrave between | 144 parts. |

CHAP. XVII.

Of the Temple of Bramante.

AFTER the Majesty of the *Roman* Empire began to decline by the continual inundations of Barbarians, ARCHITECTURE (as it then likewise happen'd to all other Arts and Sciences) declining from its first Beauty and Elegance, grew every day so much worse and worse; that at last, all knowledge of fine Proportions, and the elegant manner of Building being lost, it came to such a low ebb, that lower could not possibly be. But all human Affairs being in a perpetual Flux and Motion, and it so coming to pass, that at one time they ascend to the top of their perfection, and at another time descend to the extremity of their imperfection: So ARCHITECTURE, in the time of our Fathers and Grandfathers, breaking out of the darkness, wherein it had lain so long bury'd, began to appear once more in the light of the World. Wherefore, under the Pontificate of Pope *Julius II.* *Bramante*, a most excellent Man, and an Observer of the ancient Edifices, made very beautiful Buildings in *Rome*; and after him follow'd *Michael Angelo Buonarroti*, *Jacobo Sanfovino*, *Bal'hasar da Siena*, *Antonio da San Gallo*, *Michael da San Michele*, *Sebastian Serlio*, *George Vasari*, *Jacobo Barozzio da Vignola*, and the Cavalier *Lione*, whose wonderful Fabricks may be seen in *Rome*, *Florence*, *Venice*, *Milan*, and in other Cities of *Italy*: besides that most of these were very excellent Painters, Sculptors, and also Writers; some of which are alive to this day, together with some others, whom, to avoid prolixity, I forbear to name. But to return to our Subject; since it is certain, that *Bra-*

VOL. II.

G

mante

* Plate XLVII.

monte was the first, who brought to light the true and beautiful ARCHITECTURE, which lay hid from the time of the Ancients to his own, I thought myself with good reason oblig'd to afford room to his Works among those of the said Ancients: therefore I have in this Book set down the following Temple*, built by him upon the *Janiculan Mount*; and call'd *San Pietro Montorio*, not only from this Mount, but also because it is said, that *St. Peter* the Apostle was crucify'd there.

Elevation † both of the in and outside of the Temple.

C H A P. XVIII.

Of the Temple of Jupiter Stator.

BETWEEN the *Capitol* and the *Palatine Mount*, near the *Roman Forum*, are three ** Columns of the *Corinthian Order*: which, according to some, were part of the flank of the Temple of *Vulcan*; and, according to some others, of the Temple of *Romulus*. Neither are there wanting, who maintain, that they belong'd to the Temple of *Jupiter Stator*, (as 'tis also my belief) which Temple was vow'd to be built by *Romulus*; when the *Sabines* having by Treachery surpris'd the *Capitol* and Citadel, were victoriously marching to the *Palatine Mount*, where he kept his Court. Others yet are of opinion, that these Columns, together with those others below the *Capitol*, were part of the Bridge which *Caligula* caused to be made, for passing from the *Palatine Mount* to the *Capitol*: which opinion is known to have no appearance of truth, since it may be seen by the Ornaments, that these Columns belong'd to two different Edifices; besides that the Bridge, which *Caligula* order'd to be made, was of Timber, and cross'd the *Roman Forum*. But to return to our subject, let these Columns have pertain'd to what Temple you will, I never saw any better work, nor more delicately wrought. All the Members are most beautifully form'd, and are excellently well understood. I fancy the prospect of this Temple was *Peripteros*, or wing'd-round; and that its manner was *Pycnostylos*, or of Columns thick set. In each front it had eight Columns, and fifteen in each flank, taking in those of the Angles. The Bases are compounded of *Attick* and *Ionick*. The Capitels deserve attention, on account of the fine *Intaglias* on the Abacus. The Architrave, Frize, and Cornice, have a fourth part of the length of the Columns. The Cornice alone wants little of the height of the Architrave and Frize together, which is a thing I never saw in any other Structure.

The Elevation †† of the front of the Temple.

*The particular *** Members at large.*

A. *The Base.*

B. *The Capitel.*

C. *The Architrave, Frize, and Cornice.*

D. *Part of the Soffits of the Architrave between the Columns.*

E. *A Scale of four Foot divided into 192 parts.*

* Plate XLVIII. † Plate XLIX. ** Plate L. †† Plate LI. *** Plate LII.

C H A P. XIX.

Of the Temple of Jupiter the Thunderer.

AT the foot of the *Capitol* are seen some Vestiges of the following * Temple, which was dedicated to *Jupiter the Thunderer*, and built by *Augustus* for having been deliver'd out of a great danger in the *Cantabrian* War; when in an expedition he made by Night, his Litter was pierc'd by an Arrow, whereby a Slave just before him was kill'd, without any danger to his own Person. Of this however I somewhat doubt, because the remaining Ornaments are most delicately wrought, with beautiful Intaglias: and 'tis manifest, that, in the times of *Augustus*, Works were made solid and substantial: as may be seen by the Portico of the *Rotonda* to the *Pantheon* (now dedicated to the *Virgin Mary*) which is very plain and simple, as are many other Edifices of that time. Some are of opinion, that the Columns here were part of *Caligula's* Bridge, the absolute falsity whereof I have demonstated in the last Chapter. The prospect of this Temple is what they call *dipteros*, or double-wing'd. 'Tis true indeed, that in that part of it which is towards the *Capitol*, there was no Portico: but, as far as I could observe in other Edifices built near Hills, I am of opinion, that, on that side it was built after the manner you see in the Plan; which is, that it had an extreme thick wall inclosing the Nave and the Porticos, and, after leaving some space between, then another Wall with Stone Land-tics, that enter'd into the Hill. The reason why in such cases the Ancients made the first Wall so very thick, was, that the wet might not penetrate into the inner part of the Edifice: and they made the other Wall with Stone Land-tics, that it might be able to sustain the continual weight of the Hill: the said void space being also left between both the said Walls, that the Waters coming out of the Hill, and meeting there, might have their free course in such sort, as to do no injury to the Fabrick. The manner of this Temple was *Pycnostylus*. The Architrave and Frize were equal in the front, that it might receive an Inscription, whereof some Letters may still be read. The Ovolo of the Cornice above the Frize is different from any I have yet seen: and this variety, there being in the Cornice two Ovolos, is made with great Judgment. The Modillions of this Cornice are so disposed, that directly over the center of the Column there comes an empty space, and not a Modilion, as it occurs also in some other Cornices: altho' that working regularly, a Modilion should come just over the middle of the Column.

A. *The space between the two Walls.*

B. *The Butments against the Hill.*

C. *The spaces between the Butments.*

D. *A Scale of 50 Vicentine foot.*

The particular + Members of the Portico at large.

A. *The Base.*

B. *The Capital.*

C. *The Architrave.*

D. *The Frize.*

E. *The Cornice.*

F. *The Soffita of the Architrave between*

the Columns.

G. *A Scale of three foot divided into 144 parts.*

H. *A large pannel occupying the whole Architrave and Frize to place the Inscription upon.*

* Plate LIII. † Plate LIV.

C H A P. XX.

Of the Pantheon, now call'd the Rotonda.

* I am of opinion that *Agrippa* built all this Temple; my reason is, because his *Tower* do win so well with the Building.

OF all the Temples which are to be seen in *Rome*, none is more famous than the *Pantheon*, at present call'd the * *Rotonda*; nor indeed that is more intire, seeing it appears almost in its original State, as to what regards the Fabrick, but stript of all its Statues and other Ornaments. According to the opinion of some*, it was built by *Marcus Agrippa*, about the 14th Year of *Christ*: but I am apt to believe, that the body of the Temple was erected in the time of the *Republick*, and that *Agrippa* only added the Portico to it, which may be concluded from the two frontons in the front of it. This Temple was call'd the *Pantheon*, either because, after *Jupiter*, it was consecrated to all the Gods; or, as others will have it, because it bears the figure of the World, or is round. The height of it from the floor to the opening at the top, (whence it receives all its light) is the diameter of its breadth from one Wall to the other: and as People go down to the floor, so anciently they ascended to it by some Steps. Among the most famous things which we read were in this Temple, was the Statue of *Minerva* made of Ivory by *Phidias*; and another of *Venus*, which had in its ear for a pendant the one half of that Pearl, whereof *Cleopatra* dissolv'd the other half, and drunk it at Supper to surpass the liberality of *Anthony*. 'Tis said, that this half only of that Pearl was valu'd at 250 thousand Ducats of Gold. This whole Temple was of the *Corinthian* Order, as well without as within. The Bases are compounded of *Attick* and *Ionick*; and the Capitels are wrought with Olive Leaves. The Architraves, Frizes, and Cornices, have very fine Moldings, but otherwise little carving. In the thickness of the Wall are certain void spaces left quite round the Temple, both to preserve it the better against Earthquakes, and also to save expence and materials. This Temple has a most beautiful Portico in front, in whose Frize may be read these words:

M. Agrippa. L. F. Cos. III. fecit.

Under which, that is, in the Fascias of the Architrave, is this other Inscription in smaller Letters, which shows that the Emperors *Septimius Severus* and *Marcus Aurelius* repair'd this Temple consum'd with Age.

Imp. Caes. Septimius. Severus. Pius. Pertinax
Arabicus. Parthicus. Pontif. Max. Trib. Pot.
XI Cos. III. P. P. Procos. et. Imp. Caes. Marcus
Aurelius. Antonius. Pius. Felix. Aug. Trib.
Pot. V. Cos. Procos. Panibeum vetustate. (consumtum)
Cum. omni. cultu. restituerunt.

In the thickness of the Wall within the Temple are seven Chapels with Niches, in which there must have been Statues of course; and between one Chapel and another there is a Tabernacle, so that there are eight Tabernacles in all.

Many

Many will have it*, that the Chapel in the middle over against the Entry is not ancient, because its Arch breaks into some of the Columns of the second Order; but that in the Christian times since Pope *Boniface*, who first dedicated this Temple to our divine Worship, this Chapel is added, as becomes Christian Churches, to have one principal Altar, greater than the rest. Since I perceive nevertheless, that it agrees with the rest of the work perfectly well, and that it has all its Members excellently finish'd, I hold it for certain that it was made, at the same time with the rest of the Temple. This Chapel has two Columns, that is, one of a fide, which project out, and are fluted; the space between one Groove and another being cabled and curiously finished.

THE Stairs mark'd in the Plan on each side the Entry lead over the Chapels in a secret passage, which goes quite round the Temple, and by which one goes out to the Steps, in order to ascend to the top of the Edifice, by other Stairs that are round it. That part of an Edifice, which is seen behind the Temple, and mark'd M, is part of the Baths of *Agrippa*.

* HALF of the fore-front.

† HALF of the front under the Portico.

THIS Temple^b, as may be seen in these two draughts, has two Frontispieces; the one in the Portico, the other on the Wall of the Temple. Where you see the Letter A, there are certain Stones jutting out of the Wall, which I cannot imagine what they serv'd for. The joists of the Portico are all made of Tables of Copper.

** THE elevation in flank of all the outside.

B. *The second Cornice, that surrounds the whole Temple.*

†† THE elevation in flank of the inside of the Portico.

*** THE Ornaments of the Portico at large.

A. *The Base.*

B. *The Capital.*

C. *The Architrave, Frize, and Cornice.*

D. *The molding of the Ornaments made over the Columns, and the Pilasters on the inside of the Portico.*

E. *The Plan of the Pilasters of the Portico, corresponding to the Columns.*

F. *The turning of the Caulicoles of the Capitels.*

G. *The Soffita of the Architrave between the Columns.*

H. *The Architrave, Frize and Cornice of the Door.*

I. *The Festoons which adorn the side of the Door.*

††† PART of the Elevation of the inside over against the Entry, where is seen how the Chapels and Tabernacles are disposed, and with what Ornaments; as also how the Squares are comparted in the Vaults, which that they were adorn'd with Plates of Silver, is very probable by certain Vestiges remaining there: for if such Ornaments had been of Bronze, they would not doubtless have been taken away, no more than those which, as I have said before, are in the Portico.

*** A LARGE design of one of the Tabernacles in front, with part of the Chapels by it.

†††† THE Ornaments of the Columns and Pilasters on the inside of the Temple.

A. *The Base.*

B. *The Capital.*

C. *The Architrave.*

D. *The Frize.*

E. *The Cornice.*

VOL. II.

H

F. *The*

* Plate LVI. † Plate LVII. ** Plate LVIII. †† Plate LIX. *** Plate LX. ††† Plate LXI.

*** Plate LXII. †††† Plate LXIII.

in the Year 1614. This Chapel was built by Pope Boniface, and I wonder there should be any doubt made of it.

^b This Temple I observed exactly the latter end of May 1614, and I have noted what I found more in it, than is in *Palladio*. He imitated this Portico in the Temple of *Jove*, as he call'd it, Plate XXVIII.

F. *The turning of the Caulicoles of the Capitels.* H. *A Scale of three foot divided into 144 parts, with which the said Ornaments have been measured.*

G. *The fluting of the Pilasters.*

* THE Ornaments of the Tabernacles, which are between the Chapels, and in which may be remark'd the excellent judgment of the Architect, who, in the Architrave, Frize and Cornice of these Tabernacles, because the Pilasters of the Chapels were not so far out of the Wall as to be able to receive the whole Projection of this Cornice, has made only a large Ogee or *Gula recta*, and the remainder of the Members he converted into a Fascia.

A. *The Embasement.*

E. *The Frize.*

B. *The Base.*

F. *The Cornice.*

C. *The Capital.*

G. *A Scale of three foot divided into 144 parts.*

D. *The Architrave.*

AND with this Temple let us make an end of the Draughts of the Temples which are in Rome.

CHAP. XXI.

Of the Draughts of some Temples that are out of Rome, or in other parts of Italy; and first of the Temples of Bacchus.

WITHOUT St. Agnes Gate at present so named, but by the Ancients call'd the *Viminal Gate*, from Mount *Viminalis* on which it stands, may be seen pretty intire the Temple† that follows, and which is now dedicated to St. Agnes. I am of opinion it was a burying place, because there was found in it a very large Coffin of Porphyry, finely carv'd with Vines, and little Children gathering the Grapes. This has led some People to believe, that it was the Temple of *Bacchus*. Wherefore, since this is the common opinion, and that it serves now for a Church, I have plac'd it among the Temples. Before the Portico of it may be seen the Vestiges of a Court which was of an Oval Form, and which I fancy was adorn'd with Columns; as well as that in the Intercolumnation there were Niches, wherein stood the Statues of the same. The Gallery of this Temple, by what can be seen of it, was made with Pilasters, and consisted of three voids. In the inner part of the Temple, the Columns which supported the Cupola were placed two by two. All these Columns are of Granate, and the Bases, Capitels, and Cornices are of Marble. The Bases are after the *Attick* manner, the Capitels are very fine, and of the *Composite* Order, having some Foliage that proceed on each side from the Roses, and that add much Grace to the Volutas. The Architrave, Frize and Cornice, are not extraordinary well wrought, which persuades me that this Temple was not built in the good times, but rather under some of the late Emperors. It is enrich'd with much Work and various Compartments, partly of fine Stones, and partly of Mosaic, as well in the Floor, as in the Walls and Arches.

** THE Elevation of the outside of the Temple.

†† SHOWS how the Columns are order'd to support the Cupola.

A. *The*

* Plate LXIV. † Plate LXV. ** Plate LXVI. †† Plate LXVII.

- | | |
|---|--|
| A. <i>The Base.</i> | D. <i>The springing of the Arches.</i> |
| B. <i>The Capital.</i> | E. <i>A Scale of two foot divided into</i> |
| C. <i>The Architrave, Frize, and Cornice.</i> | <i>96 parts, with which the said parts are measur'd.</i> |

C H A P. XXII.

Of the Temple whose Vestiges are seen near St. Sebastian's Church on the Appian Way.

WITHOUT St. *Sebastian's* Gate, which in old times was call'd the *Appian* Gate (from that most famous Way, which, with such wonderful art and prodigious expence, was made by *Appius Claudius*) are seen the Vestiges of the following Edifice *, near to the said Church of St. *Sebastian*. As far as may be conjectur'd, it was wholly built of Brick. A part of the Galleries that surrounded the Court is yet standing. The Entry in the said Court had double Galleries; and on the one side and the other of this Entry there were Chambers, which must have been for the use of the Priests. The Temple was in the middle of the Court: and that part of it which is now seen standing above Ground, and upon which was the floor of the Temple, is most solid Work, having no light but from the Doors, and from six little Windows that are in the Niches; for which reason it is somewhat obscure, as are almost all the ancient Temples. Before the front of this Temple, right over the Entry of the Court, are the Foundations of the Portico; but the Columns are now taken away: I have nevertheless represented them in the same dimensions and distances, which they must have had, as may be known by the said Foundations.

- | | |
|--|--|
| A. <i>The Plan of the Temple and Portico under the Area.</i> | C. <i>The angular Pilafters of the Court at large.</i> |
| B. <i>The Floor or Area of the Temple and Portico under the said Area.</i> | D. <i>The other Pilafters that make the Galleries round the Court.</i> |

C H A P. XXIII.

Of the Temple of Vesta.

AT *Tivoli*, distant from *Rome* sixteen Miles, upon the fall of the River *Anien*, now call'd *Teverone*, is seen the following round † Temple †, which the Inhabitants of those places say was the habitation of the *Tiburtin Sibyl*. But this opinion is without any foundation: and therefore, for the reasons given above, I believe this Temple was dedicated to *Vesta*. It is of the *Corinthian* Order. The Intercolumnations are of two diameters. The floor is raised from the ground the third part of the length of the Columns. The Bases have no Zocco, to the end the walking place under the Portico should be more ample and easy. The Columns are just as long as the Nave is large: and they incline

* I saw this Temple, June 13, 1614. and there remains some of it still. Entirely half the Portico and the Arch of the Cell is gone. This Temple is not of Marble, but only the Columns, and they are well wrought. The Capitals were of Oak-Leaves, as I think; also under it is a great Sfondati, and greater than in some other Buildings. The Walls of the Cell without and within, have been covered with Stucco.

* Plate LXVIII. † Plate LXIX.

cline towards the Wall of the Nave in such a manner, that the naked at the top of the Columns falls perpendicularly upon the naked of the bottom of their shaft, towards the inside. The Capitels are excellently well done, and wrought with Olive Leaves; whence I conclude that this Temple was built in the good times. The Door and the Windows are narrower at the top than at the bottom, as *Vitruvius* directs should be done in the sixth Chapter of his fourth Book. This whole Temple is of *Tiburtin* Stone, cover'd with most fine Stone, which makes it seem all of Marble.

* THE Elevation of the outside and inside of the Temple.

† THE Members of the Portico and Cornice at large.

- | | |
|---|--|
| A. The Basement that goes round all the Temple. | F. A Vault that goes round the Portico. |
| B. The Base of the Columns. | G. A Scale of three foot divided into 144 parts. |
| C. The Capital. | H. The Ornaments of Frize round the Temple. |
| D. The Architrave, Frize, and Cornice. | |
| E. The Soffita of the Portico. | |

** THE Ornaments of the Door and Windows.

- | | |
|---|--|
| A. The Ornaments of the Door. | C. The Ornaments of the Windows on the inside. |
| B. The Ornaments of the Windows on the outside. | D. A Scale of two foot divided into 96 parts. |

THE Fascias of the Ornaments of the Door and the Windows are different from those that are usually made.

THE Astragals, which are under the Cimafrums, project beyond them, which is a thing I have not seen in other Ornaments.

C H A P. XXIV.

Of the Temple of Castor and Pollux.

IN a very fine part of the City of *Naples*, below the Square of the Palace and the *Vicaria*, is seen the Portico of a Temple †† built and consecrated to *Castor* and *Pollux* by *Tiberius Julius Tarsus*, and by *Pelago* the freed-man of *Augustus*, as it appears by its Inscription in the following *Greek* Letters.

TIBERIOS ΙΟΥΛΙΟΣ ΤΑΡΣΟΣ ΔΙΟΣ ΚΟΥΡΤΙΣ ΚΑΙ ΤΗ ΠΟΛΕΙ
ΤΟΝ ΝΑΟΝ ΚΑΙ ΤΑ ΕΝ ΝΑΩ.
ΠΕΛΑΓΩΝ ΣΕΒΑΣΤΟΥ ΑΠΕΛΕΤΘΕΡΟΣ ΚΑΙ ΕΠΙΤΡΟΠΟΣ
ΣΤΝΤΕΛΕΣΣΑΣ ΕΚ ΤΩΝ ΙΔΙΩΝ ΚΑΘΙΕΡΟΣΕΝ.

That is in *Latin*,

TIBERIUS JULIUS TARSUS JOVIS FILIIS ET URBI
TEMPLUM ET QUAE IN TEMPO.
PELAGO AUGUSTI LIBERTUS ET PROCURATOR
PERFICIENS EX PROPRIIS DEDICAVIT.

WHICH words signify that *Tiberius Julius Caesar* begun to build this Temple, and the things in the same, to the Sons of *Jupiter* (meaning *Castor* and *Pollux*)

* Plate LXX. † Plate LXXI. ** Plate LXXII. †† Plate LXXIII

and

and to the City: and that *Pelago* the Freedman and Commissary of *Augustus* finish'd it with his Money, and consecrated it. This Portico is of the *Corinthian* Order. The Intercolumnations are more than a diameter and a half, but come not to two diameters. The Bases are made after the *Attick* manner. The Capitels are carv'd with Olive Leaves, and most diligently wrought. Very fine is the invention of the Stalks or Caulicoles which are under the Rose, and which are knotted together: They issue out of the Foliage, which, in the upper part, cover the other Stalks that support the Horns of the Capitel. From this instance therefore, no less than from several others scatter'd up and down this Book, it is evident that an Architect is not restrain'd departing sometimes from common methods or usage, provided such variation be agreeable and natural. There is carv'd in the Fronton a Sacrifice in *Basso-rélievo*, by the hand of a most excellent Sculptor. Some will have it that there were two Temples in this place, the one round, and the other square. There remains no trace of the round one, and the square one is in my opinion modern: Wherefore, without meddling with the body of the Temple, I have only in the first draught given the upright of the front of the Portico.

* THE particular Members at large.

A. *The Base.*

B. *The Capitel.*

C. *The Architrave, Frize, and Cornice.*

D. *A scale of four Foot divided into 192 parts.*

CHAP. XXV.

Of the Temple which is below Trevi.

BETWEEN *Fuligno* and *Spoleti*, below *Trevi*, stands the little * Temple †, to which belong the following Draughts. The Basement that supports it is eight foot and a half high; to which height one ascends by Steps which proceed from the sides of the Portico, and which end in two small Porticos, that issue out of the remainder of this Temple. The prospect of it is *Prostylas*, and the Columns set very close. The Chapel which is over against the Entry of the Nave, has mighty fine Ornaments, and the fluting of the Columns is *Spiral*: These Columns, as well as those of the Porticos, are of the *Corinthian* Order, and delicately wrought, with a curious variety of *Intaglias*. By this Temple therefore, and by all the other Temples, what I said in the first Book appears to be manifestly true; which is, that the Ancients in such sort of Edifices, and particularly in the smallest, used very great diligence and exactness in polishing every part, and setting them off with all the Ornaments possible, provided they were natural and graceful: Whereas in the great Fabricks, such as Amphitheatres and the like, they only polish'd certain parts, leaving the remainder rough, to avoid both the expence and the time that would be requisite to polish all; as shall be seen in my *Book of Amphitheatres*, which I hope to publish speedily.

A. *The Plan of the Body of the Temple.*

B. *The Plan of the Portico.*

C. *The Plan under the Embasement of the Portico.*

VOL. II.

I

D. *The*

* Plate LXXIV. † Plate LXXV.

* Of this Temple a pretty deal is entire: The two Roofs of the little Porticos on the side stand up, the Statues have been taken away. I saw this Temple June, 16, 1614. I imagine the Frontispiece of this Temple to be modern, by reason of the Inscription in the Frieze of it. This Temple is all of Marble.

- D. *The Base of the Embasement.*
- E. *The Dado of the Embasement.*
- F. *The Cornice of the said Embasement.*
- G. *The Base of the Columns.*
- H. *The Base of the Pilasters and Columns of the little Porticos.*
- I. *The Capitels of the same.*
- K. *The Architrave, Frize, and Cornice.*
- L. *The Steps that lead to the Temple.*
- * THE Elevation of half the front on the outside.
- † THE Elevation of the inner half.
- ** THE Elevation of the flank.
- †† THE Ornaments of the Temple drawn at large.
- A. *The Capital.*
- B. *The Architrave.*
- C. *The Frize.*
- D. *The Cornice.*
- E. *A Scale of two foot divided into 96 parts.*

C H A P. XXVI.

Of the Temple of Scifi.

THE following Temple *** is in the Square of *Scifi*, a City of *Umbria*, and is of the *Corinthian* Order. What deserves observation in this Temple, are the Pedestals, plac'd under the Columns of the Portico; because, as I said above, in all the other ancient Temples where the Columns of the Porticos reach to the ground, I never saw any that had Pedestals. Between one Pedestal and the other are the Steps that ascend from the Square to the Portico. The Pedestals are as high, as the middle Intercolumnation is large, which is two Inches larger than the rest. The manner of this Temple is what *Vitruvius* calls *Systylos*, that is, of two diameters. The Architrave, Frize, and Cornice together, are a fifth part the height of the Columns, and somewhat more. The Cornice of the front instead of Modillions, has some Leaves, and in the remaining part it is altogether like that which is directly over the Columns. The Nave of the Temple is a fourth part longer than it is large.

††† THE Elevation of the front of the Temple.

†† THE Ornaments at large.

- A. *The Pedestal.*
- B. *The Base of the Columns.*
- C. *The Capitels.*
- D. *The Architrave.*
- E. *The Frize.*
- F. *The Cornice.*
- G. *The Foliage carved in the Cornice of the Pediment, instead of Modillions.*
- H. *The Acrotirias.*
- I. *A Scale of two foot divided into 96 parts.*

• Plate LXXVI. † Plate LXXVII. ** Plate LXXVIII. †† Plate LXXIX. *** Plate LXXX.
 ††† Plate LXXXI. *††* Plate LXXXII.

C H A P. XXVII.

Of the Draughts of some Temples which are out of Italy; and first of the two Temples of Pola.

IN *Pola*, a City of *Istria*, besides a Theatre, an Amphitheatre, and a Triumphal Arch (which are extremely fine Edifices, and of each whereof I shall treat, and give their Draughts in due place) there are on the same side of the Square two Temples* of equal dimensions, having the same Ornaments, and distant from each other fifty-eight Foot, four Inches. Their draughts follow this account. The prospect of them is *Prostylos*, and the manner of them is what, after *Vitruvius*, I have above called *Systylos*, which has the Intercolumnations of two Diameters; only that the middle Intercolumnation has two Diameters and a quarter. Round these Temples there goes a Basement, on the top of which they have their Area or Floor, to which the ascent is by Steps placed in the front, as has been seen in many other Temples. The Bases of the Columns are after the *Attick* manner, and have their Plinth as thick as all the remainder of the Base. The Capitels are wrought with Olive Leaves very neatly. The Stalks are cover'd with Foliage of Oak Leaves, which difference is seldom seen in others, and deserves to be remark'd. The Architrave is likewise different from the most part of others, because its first Fascia is large, the second less, and the third under the Cimastrum still less than this: besides that these Fascias shoot out in their lower part, which was designedly done, that the Architrave might project the less, and so not hide the Inscription on the Frize of the front, which is as follows:

ROMAE ET AUGUSTO CAESARIS INVI. F. PAT. PATRIAE.

THE Foliage of the said Frize furround the other parts of the Temple. The Cornice has few Members, and is wrought with the usual Intaglias. The Ornaments of the Door are gone: but I have made them in such a manner as I think they ought to have been. The Nave is a fourth part longer than it is large. The whole Temple, taking in the Portico, is longer than it is large two Squares.

A. *The Steps which lead to the Temple.*

B. *The Portico.*

† THE Elevation of a part of the Temple in flank.

A. *The Ornaments of a Door of my Invention.*

C. *A Scale of three Foot divided into 144 parts.*

B. *The Profil of the Bell of the Capitel.*

** THE Elevation of the front of the said Temple.

A. *The Steps leading to the Temple.*

B. *A part of the Portico.*

†† THE Ornaments at large.

A. *The Pedestal or the Embasement of the Temple.*

C. *The Capitel.*

B. *The Base of the Columns.*

D. *The Architrave.*

E. *The Frize.*

F. *The*

* Plate LXXXIII. † Plate LXXXIV. ** Plate LXXXV. †† Plate LXXXVI.

F. The Cornice.

G. A part of the Plan of the Capital.

N. B. THE Scale by which the said Ornaments have been measured is in Plate 84, Letter C.

C H A P. XXVIII.

Of the two Temples of Nîmes, and first of that which is call'd la Maison quarrée, or the square House.

IN *Nîmes*, a City of *Languedoc*, which was the native Country of the Emperor *Antoninus Pius*, are seen, among many other magnificent and curious remains of Antiquity, the two following Temples*. This*, of which I am first going to treat, is by the Inhabitants of the place call'd *la Maison quarrée*, or the square House, because it is of a quadrangular form: And they affirm it was a *Basilica* or Court of Justice (of which *Basilicas*, their use, and manner of Building, I have already discours'd in the third Book, according to the mind of *Vitruvius*) but because their form was high, I believe this lower Edifice to have been a Temple. What is the prospect and manner of it, is manifest enough from what has been said of so many other Temples. The floor of this Temple is elevated from the ground ten Foot, five Inches. For a Basement quite round it there is a Pedestal, upon the Cimafium of which are two Steps, which support the Base of the Pillars: And it may very well be, that *Vitruvius* meant such Steps, when, at the end of the third Chapter of his third Book, he says, *that in making a continual Embasement round a Temple, the Scamilli* (which perhaps are these Steps or else Zoccos) *under the Bases of the Columns ought to be made unequal, falling directly plumb over the naked of the Pedestal which is under the Columns, and being equal under the Base of the Column and above the Cimafium of the Pedestal.* This passage has exercised the consideration of many. The Base of this Basement has few Members, and is thicker than the Cimafium; as I have elsewhere directed should be done in Pedestals. The Base of the Columns is *Attick*, but has moreover some Astragals, whence it may be call'd *Composite*, and agreeable to the *Corinthian Order*. The Capitels are wrought with Olive Leaves, and have the Abacus carv'd. The Rose plac'd in the midst of the fore-part of the Capitel takes up the height of the Abacus and the Filet of the Bell; which, as I have remark'd, is follow'd in all the ancient Capitels of this sort. The Architrave, Frize and Cornice are a fourth part of the length of the Columns, and all the parts of them are very finely carv'd. The Modillions are different from all those I have seen, this difference of theirs from the common sort being very ornamental: And whereas the Capitels are of Olive Leaves, these are carv'd with Oak Leaves. Over the *Gula recta* instead of a Fillet is carv'd an Ovolo, which is seen in few Cornices. The fronton is exactly finish'd as *Vitruvius*, in the place above-cited, directs. Because of nine parts of the length of the Cornice, one of them is put in the height of the fronton under its Cornice. The Jambs or Pilasters of the Doors are thick in front, a sixth part of the largeness of the light or void space. This Door has several fine Ornaments, and perfectly well carv'd. Over its Cornice, even with its Jambs, are two pieces of Stone wrought after the manner of Architraves, and advancing

out

* Plate LXXXVII.

out of the said Cornice. In each of them is a square hole large every way ten Inches and a half, thro' which I fancy they let down certain long pieces reaching to the ground, to bear an additional Door to be taken up or down at pleasure, and made Lettice-wise; to the end that the People standing without might see what was done in the Temple, without being any hindrance to the Priests.

- | | |
|--|--|
| A. <i>The Steps leading to the Temple.</i> | D. <i>The holes of ten Inches and a half</i> |
| B. <i>The Portico of the Temple.</i> | <i>square in the middle of the said</i> |
| C. <i>A plan of the two bor'd Stones,</i> | <i>Stones.</i> |
| <i>projecting over the Cornice of the</i> | E. <i>The Door of the Temple.</i> |
| <i>Door.</i> | F. <i>The Body of the Temple.</i> |

* THE Elevation of the front of the Temple.

† THE Elevation of the flank.

** PART of the Members at large.

- | | | |
|--|---------------------------|--|
| A. <i>The Base</i> | } <i>of the Pedestal.</i> | G. <i>The Cornice.</i> |
| B. <i>The Cimafum</i> | | H. <i>The Ornaments of the Door.</i> |
| C. <i>The Base of the Columns.</i> | | I. <i>The Scrolls of the Door in front.</i> |
| D. <i>Half of the Capital.</i> | | K. <i>The Profil of the said scrowl.</i> |
| E. <i>The Architrave.</i> | | L. <i>The Stone over the Cornice.</i> |
| F. <i>The Frize and the Foliage carv'd</i> | | M. <i>A Scale of three foot divided into</i> |
| <i>in it.</i> | | <i>144 parts.</i> |

C H A P. XXIX.

Of the other Temple of Nimes.

THE following draughts belong to the other Temple†† of *Nimes*, said by the Inhabitants of that City to have been the Temple of *Vesta*; which in my opinion cannot be, as well because the Temples of *Vesta* were made round, after the figure of the Earth, whereof she was held to be the Goddess: As that this Temple had the Passages on three sides of it inclosed with Walls, in which were the Doors to the sides of the Cell, and the Door of the Nave it self in the front, so that it could receive light from no quarter. Now, as no reason can be given why obscure Temples should be made to *Vesta*, I therefore believe this Temple was dedicated to some of the infernal Deities. In the inner part of this Temple are Tabernacles, in which there must have been Statues. The inside of the Temple over-against the Door is divided into three parts. The Area or Floor of the middle part is level with the rest of the Temple: The other two parts have their Floors elevated to the height of the Pedestals, and you ascend to them by two pair of Stairs which begin in the Passages, which, as I have said, come round this Temple. The Pedestals are a little higher than the third part of the length of the Columns. The Bases of the Columns are compounded of the *Attick* and *Ionick*, and have a most fine Profil. The Capitels are likewise Composite, very curiously wrought and polish'd. The Architrave, Frize, and Cornice, are without Intaglias; and very simple are the Ornaments of the Tabernacles, which are round the Nave. Behind the Columns which are opposite to the Entry, and that make in our way of speaking the great Chapel, there are square Pilasters, which have

^a I think this to be the Temple of *Diana* rather, because of the Fountain near it.

VOL. II.

K

like

* Plate LXXXVIII. † Plate LXXXIX. ** Plate XC. †† Plate XCI.

like Composite Capitels, but different from those of the Columns, and even different among themselves; because the Capitels of the Pilasters which are immediately next the Columns have different Intaglias from the other two: But they have all of them so fine and agreeable a form, and are of so excellent an invention, that I remember not to have seen any Capitels of that sort better or more judiciously made. These Pilasters bear up the Architraves of the Chapels on the sides, to which you ascend, as I said, by the Stairs of the Passages; and for this reason they are this way larger than the Columns are thick, which is worthy of Consideration. The Columns which are round the Nave, support certain Arches made of square Stones: And from one of these Arches to the other are placed the Stones that make the greater Vault of the Temple. This whole Edifice is made of square Stones, and is cover'd with flat Stones so placed, that the end of one comes over the beginning of the other, that it is not possible for the Rain to penetrate. I have used very great diligence about these two Temples, because they appear'd to me to be Edifices deserving the utmost Consideration; and whereby it may be known, that it was as it were the property of that Age to understand every where the true way of Building.

* HALF what appears of the inside over-against the Door.

† THE Elevation of part of the flank inside.

** THE Ornaments of the Tabernacles, Columns, and Soffitas, all which are refer'd to by the following Letters.

A. *The Pedestal.*

B. *The Base of the Column and Pilasters.*

C. *Plan of the Capitel.*

D. *The Capitel of the Columns.*

E. *The Profil of the Capitel without the Volutas.*

F. *The Architrave, Frize, and Cornice over the Columns.*

G. *The Capitel of the Pilasters behind the middle Columns.*

H. *The Capitel of the other Pilasters.*

N. B. THE above said Compartments have been design'd by a smaller Scale.

P. *A Scale of three Foot divided into 144 parts.*

I. *The Architrave, Frize, and small Cornice over the Pilasters behind the middle Columns.*

K. *The Ornaments of the Tabernacle which are between the Columns round the Temple.*

L. *The Ornaments of the Tabernacle of the great Chapel in the middle of the Temple.*

M, N, O. *The Compartments of the Soffita of the said Chapel.*

C H A P. XXX.

Of two other Temples in Rome, and first of the Temple of Concord.

BESIDES the Temples delineated above, when I treated of those that are in *Rome*, there may be seen at the foot of the *Capitol*, near to the Arch of *Septimius* (where the *Roman forum* begun) the Columns of the Portico of the following *Temple; which, in consequence of a Vow, was built by *Furius Camillus*, and, according to some, dedicated to *Concord*. The publick Affairs were frequently debated in this Temple, to which we may conclude that it was consecrated: Because the Priests would not suffer the Senate to meet about matters of State except only in consecrated Temples, and those only were consecrated that were built according to the directions of the *Augurs*; for which reason, and the treating therein of the Cares of the Government, the Temples so made were also call'd *Curiae*. Among many Statues with which this Temple was adorn'd, Writers make mention of that of *Latona*, holding in her Arms *Apollo* and *Diana* her Children; and likewise the Statue of *Esculapius* and his Daughter *Hygieia*, or Health; those of *Mars*, *Minerva*, *Ceres*, *Mercury*, and that of *Victory*, which was in the fronton of the Portico, and which, in the Consulship of *Marcus Marcellus* and *Marcus Valerius*, was struck with a Thunderbolt. By what may be gather'd from the Inscription remaining still on the Frize, this Temple was destroy'd by Fire, and afterwards rebuilt by order of the Senate and People of *Rome*; whence I am apt to believe, that it does not come up to the Beauty and Perfection of the first. The Inscription is thus:

S. P. Q. R. INCENDIO CONSUMPTUM RESTITUIT.

THAT is, 'The Senate and People of *Rome* have re-edify'd this Temple consumed by Fire.' The Intercolumnations are short of two Diameters. The Bases of the Columns are compounded of *Attick* and *Ionick*. They are somewhat different from such as are commonly made, but finish'd very finely. The Capitals may be likewise said to have a mixture of *Dorick* and *Ionick*, and are perfectly well wrought. The Architrave and Frize in the front on the outside are even with each other, and no distinction between them; which was done, that an Inscription might be put there: But on the inside, that is, under the Portico, they are divided, and have their several Intaglias, which may be seen in their Draughts. The Cornice is simple, that is, without Intaglias. No part of the old Walls of the Nave can be seen, but the present Walls have been made since, and not extremely well: But nevertheless we know how they ought to have been.

- A. *The Steps leading to the Temple.* C. *The Body of the Temple.*
B. *The Portico.*

† THE Elevation of the front of the Temple.

** THE several Members at large.

- A. *The Basement that goes round the Temple.*
B. *The Base of the Columns.*

C. *The*

* Plate XCV. † Plate XCVI. ** XCVII.

- C. *The front*
 D. *Half the Plan*
 E. *The Profil without the Volutas* } of the *Capitel*.
 F. *The Architrave, Frize, and Cornice.*
 G. *The Architrave and Cornice within the Portico.*
 H. *A Scale of three foot divided into 144 parts.*

C H A P. XXXI.

Of the Temple of Neptune.

OVER against the Temple of *Mars the Avenger*, whereof we have given the Draughts above, in the place call'd in *Pantano*, behind *Marforio*, stood anciently the following Temple*, whose Foundations were discover'd in digging for building a House; and there was also found great store of marble Stones, all excellently wrought. It is not known by whom it was built, nor to what God dedicated: But because in the fragments of the Cimaſum of its Cornice are ſeen Dolphins carv'd, and that in ſome places between the Dolphins there are Tridents, I perſuade my ſelf it was dedicated to *Neptune*. Its proſpect was *Peripteros*, or wing'd round. Its manner was *Pycnoſtylos*, or thick of ſet Columns. The Intercolumnations of it were the eleventh part of the diameter of the Columns, wanting a Diameter and a half; which I think deſerves notice, ſince I never ſaw in any other ancient Edifice ſuch ſmall Intercolumnations. Tho' no part of this Temple is left ſtanding, yet from the remains of it, which are many, it was poſſible to come at the knowledge of the whole; that is, of the Plan, the Elevation, and the particular Members, which are all wrought with admirable ſkill.

* This is not likely to belong to *Nep-tune*; for he being a robuſt God, they made *Doric* Temples for him, not *Corinthian*, nor ſo much adorn'd.

† THE Elevation of half the front, without the Portico.

- A. *The Door of the Temple.* D. *The Cornice.*
 B. *The Architrave round the Door.* E. *A Scale of ſix Foot divided into 288 parts.*
 C. *The Frize.*

** THE Elevation of half the front under the Portico, that is, the firſt Columns being taken away.

F. *The Profil of the Pilasters which are round the Nave of the Temple, over-againſt the Columns of the Porticos.*

G. *The Coriola of the Wall of the Nave on the outside, upon which begins the di-
 viſion of the ruſtick Maſonry of the Wall.*

H. *The Profil of the ruſtick Maſonry of the Wall.*

I. *A Scale of ſix Foot divided into 288 parts.*

†† THE particular Members at large.

- A. *The Baſe.* C. *The Architrave, Frize, and Cor-
 nice.*
 B. *The Capitel.*

*** THE Compartments, and the Intaglias of the Soffitas of the Porticos which are round the Nave.

E. *The Profil of the Soffitas.*

F. *A Scale of three foot divided into 144 parts.*

G. *The Soffita of the Architrave, between one Capitel and another.*

R E M A R K.

* Plate XCIII. † Plate XCIX. ** Plate C. †† Plate CI. *** Plate CII

REMARK.

HERE are the two Cuts * which I mentioned at the end of the second Book, that were probably mislaid during the hurry of so laborious an Edition made by Palladio of his Works. Perhaps, as Mr. de Chambray has it, they were not drawn till afterwards, purposing them for a second Edition, which in all likelihood he would have enrich'd with many more of the like nature; as may be gathered from what he said above in the 25th Chapter, wherein he promises soon to publish his Draughts of the Amphitheatres; besides what he had already promised in the 19th Chapter of the first Book in relation to the Triumphal Arches: But as that part of his Works has not appeared, we may conclude that he did not live long enough to execute his design. This Temple is of the Dorick Order, and tho' plain to outward appearance, it was nevertheless placed by Ant. Labaco among the ancient Buildings. Palladio mentions it likewise in the 15th Chapter of his first Book, where he calls it the Temple of Piety. It seems likewise that Vitruvius has had the same in view in the third Chapter of his fourth Book, when he speaks of the inconveniencies of the angular Triglyphs, which are found in the Entablature of this Temple. However, it is an authentick Precedent for the opinion of those, who maintain that it is an Error to add a Base to the Dorick Columns, since the Ancients never did, and that it is a peculiar propriety of that Order. The Antiquity of this Edifice, and the occasion on which it was built, do still render it more valuable. It is the general opinion, that it stands on the very ground wherein happened that memorable deed of the young Woman, who knowing her Father to be sentenced to be starv'd to death in that Prison, came every day secretly to let him suck her Milk. The story is commonly known; Pliny and Valer. Maximus relate it, and say, it happen'd under the consulate of L. Quinctius and M. Acilius in the year of Rome 603, and about 148 years before the Birth of Jesus Christ.

* Plate CHII, & CIV.

END of the Fourth and Last Book.



NOTES and REMARKS of INIGO JONES upon the
Fourth Book of *PALLADIO*'s Architecture. Referred to
the Plates.

Taken from the Manuscript of the said INIGO JONES, in the Library of
Worcester-College, Oxford, June 23, 1741.

PLATE II. The manner to form the half
Circles A. You are to draw a Line from A
to E, and from B to D, and set the Point of
your Compass in the Mark F. and you shall
describe the Circle A, B, C, D.

G. I do not approve the placing of this round
Stair-case; but *Palladio* did it for to an-
swer the others in the Wall opposite, and
brings you from the Portico to the top of
the Lodge.

In the Entrance was a Lodge, or Portico, of
three open Spaces, and the rest was con-
tinued with a Wall; there were Columns
before the Pilasters on Pedestals along the
Front: This is *Palladio*'s own Invention,
for in the Model of this Temple there was
a Portico of great *Corinthian* Columns;
and it's like to have been so.

PLATE III. The Columns within are placed
to bear up the Arches a Crociera, and the
great height above, then in the Wall, were
imitated in the *Therma of Diocletian*. See
the Design of it.

While I was at *Rome*, one of their great Co-
lumn was pull'd down to set a Figure be-
fore the Church of *St. Maria Major*, in
the Year 1614, that was then erecting.

A. This Cornice is $\frac{1}{2}$ part from the Lodge to
the top of it, and the Moldings under the
Modillions are even with the great Cornice
of the *Corinthian Columns* within the
Temple, mark'd B.

An inclosed Portico with three open Arches
only. Over the Portico were Statues on the
top of the Columns. The Medals of
Vespasian and *Titus* show, that this Por-
tico was of high Columns, as those within
the Temple, and I do think it was so. As
for this Portico of *Palladio*, it is not like
the *Roman* Greatness; but it may be, as
Palladio saith, that this Temple being
burnt down or ruin'd by an Earthquake
was restor'd in a time when Architecture
was not so well understood; and then this
little Portico may have been added, the
Foundation of which was discovered by
digging. *Palladio* and *Gamuzi* made by
Conjecture this Front; for I have tried it,
and it might have had ten Columns in the
Front, as big as those within the Temple.
I think the Spaces will be near to *Eustyle*,
and the Portico in length is $\frac{1}{2}$ part of the
breadth of the Temple.

PLATE IV. F. The Spaces between the Mo-
dillions for the Roies in the Soffita, answers
perpendicular with the Flower in the Abaco
of the Capirel. The Modillions are instead of

the Corona. I think the Members must have
been larger, and lost none of the Aspect of the
Cornice, and the two Ovols in the Cornice
without any variation in the Cornice is odd.
Palladio puts this Base to the *Ionick* Order.

The Cimasa of this Architrave is different
from any other, and very gracious. *Pal-
ladio* has imitated this Cimasa in 3 or 4
Architraves, Plate 45; and in his Compo-
site Order.

G. The carving of the Cavetto, with Rosets
and Ribbons, is to be imitated.

I conceive this has been done, for to agree
better with the Members of the Cornice;
for if it had been only one Member, it
would have been too big for its Cimasa. I
saw one at *Greenwich*, July 27, 1633. For
this Cimasa, see Plate 33, and 45. But
the Architrave has 2 Fascias, and this had
3; the Architrave at *St. House*, which I
think was of the Temple of *Minerva* at
Smyrna, by *Wofan*, with Gudgeon Heads
in the Metopes of the Frieze, and in the
Cartoiches, which are instead of Triglyphs;
a rare Invention, and to be imitated, shew-
ing how the Ancients varied and compos'd
their Order according to the Nature of the
Gods to whom the Temples were de-
dicated.

PLATE V. *An. L'Abacco*, fol. 6. names this
to be the Temple of *Nerva*; but the Inscrp-
tion in the Temple following shews his error.

The Ornaments within this Temple are in
imitation of the Temple of *Nerva*, Plate
14. the same in *An. L'Abacco*, fol. 8.

The Aspect of this Temple is wing'd about,
its manner is *Pycnostyle*. *Palladio* makes
this to be part of the Wall of the Porticos,
because there are places for many Statues.

A. B. Where there are Piazzas before Tem-
ples, there are Entrances on the sides near
the Porticos of the Temples arch'd or open.
This Temple and the next have their En-
trances arch'd; but that of *Antonino* and
Faustina have their Entrances subdivid-
ed. The Wall of the Piazza is higher
than the top of the Frontispiece by the
upper Fascia.

C. This is the upright of the whole Temple
together.

PLATE VI. A. The Rafters.

B. The upright Walls without Rafters; and
serve to support the Frontispiece.

C. It shews the Ends of the principal Rafters
laid into the Wall of the Frontispiece.
The Spaces between the Rafters are not
equal.

In all the Temples I have observed, there was no Temples under the Beams.

PLATE VII. In all the Frontispieces the Cornices mark'd B. are always of one height, only the Wave of the Cornice of the Frontispiece is somewhat bigger than the Wave on the side, by reason of the steep Line. The Cornice is $\frac{1}{4}$ part of the height of the Wall.

PLATE VIII. A. This Beam is in height $\frac{1}{8}$ part of the breadth of the Temple.

D. A Wall ranges along the Cell to bear up the Roof.

C. A Wall that crosses from the said Wall to the Cornice of the Portico, to bear up the ends of the Roof.

E. This Cornice only ranges along the Cell.

PLATE IX. E. The Modillions are perpendicular with the Flower in the Abaco of the Capital.

O. This is part of the Walls of the Piazzas under the Portico.

The Cimafium of the Corona is in height $\frac{1}{2}$ of the height of the Corona, and it is the least foot of Corona's, and the greatest of Cimafia's.

P. The Profil of the Ornaments of the Portico.

K. This Architrave is the least of all.

This Lacunari of the first Plain I. is as high as the middle Fascia of the Architrave and Fufarolo. The *Lesbian* Cimafium is somewhat more than $\frac{1}{2}$ part of it. The second Plain H. is $\frac{1}{2}$ parts of the first Plain I. The Wave and Fillet G. is one and $\frac{1}{2}$ of the Plain H. The Fillet is half the Wave, the Projection of the Planchere H. is as much as it is high; the Cafe of the Roses is in breadth half the Lacunari, on the top of the *Lesbian* Cimafium, and in depth $\frac{1}{2}$ part of the Lacunari. The Wave and Square over it, is half of the Plain F. the Projecture is one and $\frac{1}{2}$ of the height.

C. The Lacunari being cut deep in I. is instead of a Freeze; the rest upwards are in different Members: The Cafe for the Flower is of a great Relievo, and all the Members are seen distinctly in the Profile of the Roof of the Portico.

L. Those Squares with Moldings in the face of the Wall between the Capitels, are extraordinary; for commonly that part above the Astragal is left plain, but in the *Ionick* Temples of *Fauftina*, Plate 37. the Rustic goes up to the top, the Capitels are lesser than one Diameter, and to make the whole in proportion, the Abaco is larger than usual; the Leaves are of Olives, and the under Leaves swell at the bottom, a thing to be imitated.

Ant. L'Abacco design'd these Leaves by 4 and 4; but it is better to make a middle Leaf between two Leaves under the Voluta.

M. The Squares are thus made, the first is sunk in; the second swells, as is seen by the Shade, and so of the rest; the middle Pannel is sunk in, and is as high as the Square N.

N. The great Square, which is as much as it is broad; the Abaco of the Capital is divided into 3 parts, and the middle Pannel or Square is 1 part, and I think this Square is cut in as deep as the Rustico. See *Ant. L'Abacco*.

PLATE X. E. Soffita of the Compartments in the Cieling of the Portico.

PLATE XI. These Modillions O. are almost a Square and half, the Projection is divided into 5 parts, 2 parts is the Planchere, at the bottom of the Modilion O. has 1 Square $\frac{1}{2}$ Projection, accounting the Projection of the Corona from P. to Q.

M. This Cornice is in height $\frac{1}{4}$ part and $\frac{1}{2}$ of the whole Wall under the Cornice; the height of the Modillions is divided into 5 parts, 4 is given to the breadth, which is as much as the side of the Modillions, besides the Planchere.

R. This Rustico is cut $\frac{1}{10}$ part of the height of the Atler.

This Base I. *Palladio* has put to his Composite Order; but the Astragal on the Boulter here, stood above the eye that the Caisement might be seen.

S. This Ovolo Rostrato, *Palladio* has put to the Cimafias of almost all his Pedestals; and likewise *Scamozzi* too.

G. The Ground where the Curiolles are cut is swelled a little, and should be imitated, this Method being good.

F. This Base of the Pilaster is most exactly done in *Ant. L'Abacco*; the putting of the under Boulter and Caisement with their several Centers as this here is, hath only the Measure safe but not the Garb.

PLATE XIII, XIV. These Statues I. are in height $\frac{1}{2}$ of the Column, Architrave, and Frize.

L. This Architrave and Frize was work'd plain, to have room to put the Inscription upon it. *Jan. 5, 1614*. I was then at Rome, and saw the Columns of this Temple standing up, which were after pull'd down by *Paulo Quinto*, who made use of the Marble to make a Basement for the Statues which are before St. *Maria Maggiore*.

K. The Architrave, Frize, and Cornice is $\frac{1}{4}$ of the whole height of the Column.

M, N, O. Is the Return of the Basio-relievo set in the upper Pedestal of the Wall of the Court.

F. Is the Entrances arched on the side of the Temple.

The Columns of the Portico are set directly on the ground, for to give more grace and beauty to the Columns of the Temple.

The Return of the upper Pedestal P. on the side of the Basio-relievo, to answer with the Diameter of the upper part of the Columns under the Capital; but the Pedestals on the Front are no more than the Diameter of the Columns under the Capital.

The Return of the Basio-relievo M. N. of one Figure only in the Basement of the Wall.

Q. This Beam is in height $\frac{1}{4}$ of the breadth of the Temple. R. is a little Wall put before the Timber as a Plinth, from whence the Roof lays on. The height of the

the little Wall you will find, by drawing a Line from the Projection of the Cornice to the top of the Frontispiece; which little Wall thus propt up that part of the Beam, and saves the Ogce of the Cornice which might thrust out. The Timber-work is to fram'd, as not to press on the Projections of the Cornice.

T. The Profile of the Frontispiece.

This Temple was built by *Apollodorus*. See *Xiphilin* in the Life of *Adrian*, fol. 238.

S. These Statues are as high as the Pedestal under them, with the Corona.

PLATE XV. A. This shews by cutting the upper part of the Cornice the manner of the framing of the Roof.

B. There only remains standing, two Columns and Rails of this Temple in the Return; and the Basfo-relievo in the Pedestal more than the half round the Wall of the Court.

E. Is the side of the Projection of the Basement and Pavement of the Temple, which is arched underneath, as F. and also the height of the Court-Wall, and its Ornament: Which height is to the top of the Abaco of the Capitel of the Columns of the Temple.

G. The Ground Plan is of the Portico of the Temple in the flank.

K. The Ornaments of the inside of the Temple.

C. Those great Pilasters in the Angle of the inside of the Temple are too flat; their height answers the height of the Columns of the Portico.

O. is the space between the half angle Pilaster.

The half Pilasters being so flat, the Pilasters within are no thicker than the Pilaster of the insides the Statues come forth of the Wall; and this the Ancients did always observe.

PLATE XVI. A. In the Pedestal at the top of the Cornice of the Court Wall over the Door D. there is no Basfo-relievo for fear it would be crouded, the space being too narrow; but to the spaces over the Arches E, there are Basfo-relievo's.

B. The spaces between the Pedestal and the Basfo-relievo is as much as the Mark B. in the other before; but here being Arches makes the spaces larger.

C. Is the returning of the Basfo relievo, the Base of it projects as much as the Members under the Modillions of the Cornice.

E. Is half the Front of the Court of the Temple, which has Arches and Doors.

K. Is the Plan of the said Front of the Court, which is part of a Circle, and did inclose the Temple. I conceive that this Wall at the outside of it was plain, and of rustic Work, and a Fascia as that of the Temple of *Mars* in *An. L'Abacco*, which he mistakes, and calls it the Temple of *Nerva*.

PLATE XVII. H. The Cimaſum of the Corona is $\frac{1}{2}$ of the Corona and Fillet; and this is the least Corona and the greatest Cimaſum.

This carved Ovolo I. is broader at the top than it is high, by half of the outer part of the Shell.

Palladio has imitated this Basement of the Pedestal A. in his *Ionick* Moldings. See the left side of the Pedestal of the second Order.

E. Neither Modilion or Space answer perpendicularly to the Flower of the Abaco of the Capitel: this is not to be imitated. This Cornice is 5 parts, and somewhat more; the Frize 4, and Architrave 4.

K. Is the true Profile and Moldings of the Abaco of the Capitel; for there the Corner shortening, cannot shew the true Projection of the Mold.

B. Is the Base, different from that of *Vitruvius* and of *Palladio*, by the little Boul-tel under the Caicment. This Base *Scamozzi* puts to the *Roman* Order, as he calls it, fol. 115.

PLATE XVIII. P. This Corona has no Cimaſum, but a Fillet only; both these and the Wave are carved.

Q. This carved Ovolo is as broad at the top Shell, as it is high.

This Frize I. is somewhat higher than the Architrave.

L. The Pedestal of the Statues at the top of the Wall of the Court, the Letter D. at Plate 16, over the Doors, has not any Ornaments at all.

N. This Base *Palladio* did use, in his *Corinthian* Order, and also *Scamozzi* fol. 131. In this *Corinthian* Base, where there are Astragals, there must be a Fillet between them and the hollow.

K. The middle Space between the Modillions is perpendicular to the Flower of the Abaco of the Capitel.

PLATE XIX. E. Is an open Entrance at the side of the Temple.

PLATE XX, XXI. A square Basfo-relievo I. over the Niches, where the Statues are.

F. This Architrave, Frize, and Cornice is extremely high, being $\frac{2}{3}$ part and $\frac{1}{3}$ of $\frac{1}{4}$ part of the height of the Columns.

E. This Design is of the Ornaments on the side of the Temple, and so likewise mark'd E. in the Plan.

N. The Plan of the Diameter of the Columns close to the Wall just to clear itself.

H. The Profile of the Entrance of the inside of the Court, front the Temple.

M. The Pedestal at the foot of the Steps of the Portico of the Temple is $\frac{1}{2}$ part almost of the length of the Columns, and makes a Basement round the Temple; and on the Pedestals at the end of the Steps, were two large Statues.

The height of the Court-wall from G. to G. is as much as to the top of the Astragal of the Capitel of the Columns of the Temple.

K. The Base of the Columns of the Court is as high as the Plinth of the Base of the Pedestal M. that goes round the Temple.

O. This shews the Sfoudati in the Cieling of the Portico; the lesser one has but part of the Cornice, the middle has the whole Cornice.

L. This

L. This Beam or Chain is in height $\frac{1}{4}$ part of the breadth of the Temple, or rather $\frac{1}{3}$ part.

Q. This small Cornice is of a greater Scale, see Plate 24. The Moldings of this is even with the upper Boultel, Casement, and Fillet; so as the Plinth of it is as much as to the under Boultel of the Bases of the great Columns.

P. The Prospect of the Inside of the Temple.

PLATE XXII. D. These Statues are in height $\frac{1}{2}$ of the Column, Architrave, and Frize, together.

E. These Statues are in height as much as the Pedestal and Base under them.

F. Shews the Wall of the Court of the Temple, adorn'd with Columns and Statues on Pedestals.

G. The Cimaſium of the Basement of the Wall under the Portico return'd to the Wall, and touches the Ants, so as the Moldings might not project more than the said Ants.

The Temple at *Pozzuolo*, which I have drawn, has only big Stones upright double the height, the Rustic above, at the sides, that may be for to avoid this Defect.

PLATE XXIII. B. The Basement of the side of the Temple, with Statues at the ends.

C. Is the Plinth of this Bastard Order, that is bore up by the Members, which bear up the Corona; it should project out farther than the Projection of the Corona, which is apt to break.

D. The our Arches in front of the Court against the Portico of the Temple.

PLATE XXIV. K. This Space between the Filler and the upper Boultel does well; for the Fillet would have been too large: it is made, that the whole Projecture of the Boultel might be seen.

This kind of fluting L. of the Corona are strong and different from those of the Columns, Plate 52. for here is left a Space as much as one side of the plain one, and runs about the Fluting.

F. This great Ovolo was done, as I suppose, because there were no Modillions under, for the Corona to make a Shadow; but *Palladio* observes not this, for only the Ovolo and Corona being carved does agree well with the Wave and Golletra. This Ovolo is as broad as it is high.

M. The under cutting of the Corona too, is simple, without carving as those of Doors, for to carry the Drops of Water off between the Modillions.

In this Cornice I. the Dentil is not carved nor cut, and there are no Modillions between the Dentil and Corona, only a great Ovolo. The Wave car'd, the Astragal serves as a Cimaſia of the Frize.

In the Frize E. there are Griffins face to face, holding an antique Candlestick as the Ancients used in their Sacrifice. At *Arles* in *Provence*, I saw this kind of Frize.

D. In this Architrave was car'd some Letters; therefore it was plain for to hold the Inscription.

This Architrave is as high as the Cornice from the top unto the Dentil uncar'd; but in-

VOL. II.

deed the Architrave is 4 parts, the Cornice 5, and the Frize 4, wanting $\frac{1}{4}$ of one of the 4th parts.

C. The Capitell was carved with Olive Leaves.

A. Is the Basement that went round the Temple.

G. A little Cornice on the outside of the Temple in the nature of a Cimaſium to a Basement. See Plate 21.

The Abaco of the Capitell is $\frac{1}{4}$ part of the height of the Capitell; and so it should be.

Many times the Ancients did carve the Undercutting of the Corona, with Leaves, as in *Pietro Lignorio*, and so of other Works and Fancies.

D, E, I. This Architrave, Frize and Cornice, has $\frac{1}{2}$ the Proportion of that of Plate 33. but the Members and Carvings are varied; both do well in Work to my mind.

N. This Cimbria is used when there is no Casement nor Gola over it, but if there is a Casement, an Astragal must be over it. See the second Temple of *Nismes*, and *Palladio's* Composite Order.

PLATE XXV. The Body of the Temple A. is a perfect Square.

B. This Portico is $\frac{1}{4}$ part of the Temple from Niche to Niche, as the prick'd Line shews, and as much as the Portico is the great Cell or Chapel C.

The height of this great Cell is 1 Square and $\frac{1}{2}$.

D. The great Pilaſters in the Plan are broader than the Columns by so much as the Columns stand from the Wall.

E. Is the Plan of the least Pilaſters in the Angle, to answer the least Columns F.

G. The Stairs that went to the top of the Temple, received its Light from the half Pace, by the little Court H.

The Statues I. on the Acrottori are much bigger than those over the Columns, being higher from the Eyes, and to answer with the bigness of the Columns.

The Front of this Temple is of *Palladio's* Invention, and made for the Front of the Temple of *Peace*.

These Statues are in height $\frac{1}{4}$ of the Column, Architrave, and Frize.

The Portico before and Ornaments within, are added by *Palladio*, imagining they had been so.

PLATE XXVI. D. Is the Profile of the Moldings of the Coffers G. of the Roses Cafe far from the Ogee. This single Traylor does well, because of the Distance; but near the Ogee to be divided into 5 parts does best. See *Serlio*, lib. 4. fol. 72.

F. Is the square Fascias round the Coffers. E. is the Molding of the Rhombus.

A. The Compartments front the Entrance of the Chapel, and are divided into 12 Squares. This is the Profile longways of both Temples together.

The great Niches are in height double the Square.

B. Is the Roses fretted, not volted. D. Those Lacunari's are of great Relievo.

M

PLATE

PLATE XXVII. This Temple is so order'd, that the Emperor and King of France's Chapel of St. Peter's was took a pattern from this.

Which having in every part Members in place of Buttresses, made it very strong. The middle is a Circle without and Decagon within.

I should think this to have been a Sepulchre by the Form and Order, so to set in it many Statues of some great Family, and being of Bricks, and having no Windows, as many of the Sepulchres were. This is not of any of the Aspects describ'd by Vitruvius. This Edifice is form'd all out of Circles, as you see, by the prick'd ones. The greater Circle has its Diameter from the Center E. to F. and from E. to C. which is the depth of the great Niches. This Diameter being divided into 6 parts and $\frac{1}{2}$, four of them makes the lesser Circles which form the two Wings, as you see, by the Circles.

The Portico H. is in breadth $\frac{1}{2}$ the Diameter of the four Circles to form the midft of this great one, and divided into ten Spaces or Sides, from every point of these Divisions draw a Line towards the Center E. Then leaving a Space of 3 Foot 7 Inches, makes the Niches of half a Circle deep, 16 Feet 11 Inches Diameter. The Thickness of the thinnest Wall is 2 Feet $\frac{1}{2}$; all the rest as you see in the Plan: The Buttresses make it strong and gracious, and have good correspondence together.

The Portico H. is form'd of a Circle as great as that of the midft, which does form the Decagon, and within it is form'd of three Circles, as is mark'd with the Pricks, and the 2 great Niches K.

The two Buttresses are form'd of a great Circle, the half Diameter of which is as much as the whole Diameter of the lesser Circle, which do make the Wings on the side.

This Edifice is as high from the Ground to the under part of the Volt, as the whole Diameter of the great Circle that terminates the outer part of the Walls of the Body mark'd D.

A. The Circle which makes the outer part of the Wall of the two Wings G. as noted in the Plan and Upright, are as much in Diameter as the outer of the two Circles, which forms the Terminations of the Walls and Columns of the Portico H. and this Breadth between these 2 Circles is the Thickness of the Walls of the 2 Wings for the inner part of the Niches to the other part of the Wall within; and likewise of the other Walls mark'd I. which is the same continued in the Thickness of the Walls of the said Wings.

PLATE XXVIII. Palladio took this Invention of the Portico from that of the Rotonda, without any Alteration. See Plate 55.

E. Are the Entrances into the Court on the side of the Temple from the Stairs which were behind.

Gamuzzi, the Antiquary, thinks this to be a Palace and no Temple.

Pseudo-Diptire was invented by Hermogenes. See Vitruvius.

This Plan is Pseudo-Diptire, that has false Wings. See Vitruvius, lib. 3.

F. Palladio thinks that this was Hypetras, or uncover'd. See Vitruvius, lib. 3. fol. 125.

I think this may have been a Basilica, and Porticos within. See Serlio, lib. 3. fol. 76.

A. Here stood the two Horses, which were restor'd.

PLATE XXIX, XXX. These Pilasters diminish the same as the Columns, and from them the diminishing of the Pilasters are taken. See Serlio, lib. 3. fol. 77.

B. This Arch over the Recces.

C. These Statues are in height very near $\frac{1}{2}$ part of the Columns, Architrave and Frize together.

The Modillions of the Frontispiece go right down perpendicular on the Modillions of the Cornice.

D. The height of the adorned Wall of the Piazzas, answer with the Rustic of the Wall at the end of the Portico on the sides Pseudo-Diptire.

A. The height of the Tympano of the Frontispiece is one of the 6 parts and $\frac{1}{2}$ of the whole Height of the Cornice.

E. These Statues are in height $\frac{1}{2}$ of the second Order, with the Basement, Base, and Columns.

G. This shews the diminishing of the Pilasters under the Portico of the Temple.

F. These Beams are in height $\frac{1}{8}$ part of the breadth thereof.

I observed that the Sfondati's I. are in breadth as much as the Abaco of the Capitels. See the Temple of Peace, Plate 4. In this you see the Soffita was made of Timber. See more this Mark H. I believe he makes this Corinthian Order lower by $\frac{1}{8}$ than the Ionick ones. This is to be imitated, being of his Invention. Scamozzi wrongs him, part 2d, fol. 37.

K. That always the Gimals and Key-stone, is less than the Rustic of the Asler, so as drawing the Asler first all of a height, and then divide the Gimals and Key-stone of the Arch drawn to the Center.

But sometimes the upper part of the Rustic is less than the under part, there is a Fascia between both; not that the 1st, 2d, and 3d Course of Aslers at the top are bigger than them below, the Spaces are to be fill'd up; but it is best to have the Aslers all of one height.

L. In taking away a Row of Columns there is left so much Space for the Plan mark'd L. as the Diameter of the Columns at the top; the Lacunari at the broadest part is as much as the Abaco of the Capitel of the Column.

M. Is the Plan of the Ornaments of the Piazza on a large Scale.

PLATE XXXI. A. The side of the Frontispiece is of Marble.

D. The Plinth is of Stone, to hide and defend the Ends of the Timbers of the Roof, and made especially for the Statues to stand upon it. Plate 43.

B. The

- B. The Cover was of Copper or Lead.
- C. These Statues are in height $\frac{1}{2}$ part of the Columns, Architrave, and Frize together.
- E. Are the Statues standing on the Acroterie in the front, are in height $\frac{1}{2}$ of the Column, Architrave, Frize, and Cornice together.
- The Aspect of this Temple is call'd by *Vitruvius*, *Pseudo-Diptere*; the manner of it is *Pycnostylos*.
- F. The height of this adorn'd Wall of the Piazzas is in height half the height of the Columns, Architrave, Frize, and Cornice of the Portico.
- G. Is the square Niches in the Tabernacles, and those in the Spaces between the Tabernacles are round.
- H. The Molding of the Basement of the Pedestal is even with the upper Boultel of the Base of the great Columns; and under them is a Plinth which returns and makes all their heights to be as much as the Base of the great Columns.
- A plain Basement I. which raises the Wall of the Piazza even with the under part of the Plinth of the great Columns of the Portico.
- PLATE XXXII. A. The Lodge or Vestibulum is cover'd.
- B. The part of the Inside of the Temple not cover'd.
- PLATE XXXIII. F. Is the Basement that ranges round the Portico of the Temple, and is to be imitated; and also the Base of the Pilasters which takes up but little room.
- E. This is the *Attick* Base, with an Astragal, as part of the Cimbria.
- A. This Capital being higher than one Diameter of the Columns; the Abaco is made less than is accustomed: you see how the Ancients varied.
- H. An hollow and half Ovolo instead of a Cima-sum; for this Invention, see the Architrave at *Mr. Houfe, Greek*; but the Carving in the Cavetto is otherwise order'd: the Masks or Heads, and Leaves, are very good.
- G. The Acroterie whereon the Figures stand.
- PLATE XXXIV. G. The *Attick* Base, for the Buildings of the Ancients is not found in the *Ionick* Order, and describ'd by *Vitruvius*. See the Temple of *Pola*, Plate 86.
- N. There is left but one Column on the side of the Portico, and two Spaces between.
- E. This Pedestal is extraordinary well proportion'd, and the Ancients made the Members in the Base D. without carving, being near the Ground for more Solidity. *Palladio* puts this Base to his *Corinthian* Order.
- K. The Projection of the Scroles, is as much as the Projection of the whole Cornice. The Ornaments of this Door are of a due proportion. This Scrole has a square Stone at the top which joins into the Cornice, under the Corona. I like this method better than that of *Vignola*, fol. 35.
- L. Is the bottom of the Scrole. The Ogee not so far out as the Ogee at the top of the Scrole, by the breadth of the Ogee itself.
- M. These Scroles diminish at the foot near $\frac{1}{2}$ part of their height, besides the Leaf; $\frac{1}{2}$ part and $\frac{1}{2}$ of the breadth at the top.
- PLATE XXXV, XXXVI, and XXXVII. K. By the Plan of the Capital any may know how to make the Eyes of the Voluta.
- F, G, H. *Scamozzi* puts this Cornice to his *Ionick* Order, fol. 101. but in this is a Filler more under the Ovoio.
- These two Fillers of this Cornice over the Dentils is done to distinguish the two carved Members.
- Palladio* does imitate this Capital E. lib. 1. Plate 22. which is as that of *Vitruvius*, fol. 153. lib. 3. but the Scroles are oval.
- I do not like the carving of the Astragal under the Ovoio of the Capital, but only the Beams round the Voluta in front.
- PLATE XXXVIII. The Body of the Temple, reckoning the Thickness of the Wall, is as much as the Columns are high.
- PLATE XXXIX. The Inside of the Cornice and Cupola together, is half the height of the Columns.
- This Temple I saw *January 5, 1614.* and I saw likewise the Capitels which are kept covered with Tiles.
- This Temple is of the *Corinthian* Order, and the Spaces are *Pycnostyle*.
- The Base without the Plinth is made so, for to have more Space between the Columns of the Portico. See Plate 70. and the other Temples of *Vesla*.
- A. The Ornaments of the Door, the Fascia of which being plain, seem to be an *Ionick* Architrave, without Fufaroli and three Fascias. *Palladio* has imitated this Cima-sum, Plate 4.
- PLATE XL. The Moldings of the Sfondati F. are of a Wave and two Fillets, a Cima-sum cut with Chestnuts and Tongues, and a Square sunk in, for the Flower; the largest of these Lacunari's has in breadth at the bottom $\frac{1}{2}$ parts of the Abaco of the Capitel.
- C, D, E. This Cornice is added by *Palladio*.
- B. This Capitel is cut with Olive Leaves.
- K. The Drip at the top of the Portico, for to convey the Water off of it to the Ground. The Roof of the Portico F. with the Lacunari or Sfondati.
- The deepest of the Sfondati towards the Wall is lesser as they draw near the Center; see Plate 71. That of the Wave and Bofred is greater than the Plain between them.
- PLATE XLI. This Aspect is *Peripterie* wing'd about.
- The manner is *Pycnostyle*. I observ'd this Temple in the Year 1614, being at *Rome*.
- A. This Portico is so much wider than a Space, as the Ancients Columns of the main Walk; and as the Space of the Portico between the Columns, the Space that goes about the Temple are all alike; the Wall of the Plan is not so thick as the Pilasters before it; the middle Space to the front is wider; all this Temple is *Periptere*, or wing'd about, and must be so.

PLATE XLII. The Tympano of this Temple is $\frac{1}{4}$ parts of the whole length of the Cornice.

PLATE XLIII. A. This Statue is in height $\frac{1}{4}$ of the Column, Architrave, and Frize together.

B. These Statues on the side are $\frac{1}{4}$ part lower than those on the Acroteric.

C. The Fronts of the Acroteric are wide as much as the Diameter of the Column by the Astragal under the Capitel.

D. See another sort of this Basement at Plate 31.

E. The Cimaſum of the Poggio, both without and within, answer in height the Pedestal of the Ornaments of the Inside of the Temple, and the Bases of the Basement answers with the Base of the Columns without-side.

PLATE XLIV. This Temple is all arch'd, and no Timber in it.

A. The Arch under the Tympano, and behind the Frontispiece.

B. The Arch of the broadest part of the Portico, is a Mezzo-botte.

C. The Arch of the Portico.

D. The Arch of the Cell with the square Lacunari, is done in Stucco.

E. The Profile of the Door with its Projections, and all the Ornaments.

The Pilasters diminish as well as the Columns, and this must be observed when Pilasters and Columns are put together.

PLATE XLV. F. This Pedestal of the Statue is to be perpendicular with the Modillions of the Cornice, that the Statues may be seen; and not hid by the great Projection of the Cornice.

E. There are no Dentils in this Cornice, as *Vitruvius* would, for the ancient Cornices are so; but in this, and in the Temple of *Jove*, Plate 33, are double square Modillions.

D. The Frize swells out $\frac{1}{4}$ part of its height, little and *pulvinata*, because not carved, and 2 parts left plain, one at the top, and the other at the bottom; see a Frize flat with this Description, Plate 94. in the said Temple of *Nimes*. This Frize is not $\frac{1}{4}$ of the height of the Architrave.

K. The Soffita of the Architrave between the Columns of the Portico; but not the Sweep of the Abaco.

G. Is the Projection of the Flower of the Capitel.

C. The Carving of the Cavetto over the Ovolo at the top of the first Fascia of the Architrave is very gracious.

H. The Architrave with three Fascias is of the Portico, which supports the Arch. The Carving of its Cimaſum. See Plate 4.

M. This little Molding is carved with Leaves. L. These double Modillions being little, and not perpendicular with the Flower of the Abaco of the Capitel; for the Space between them would have been too broad, so there is three Spaces and four Modillions, the middle Space is just over the Flower of the Abaco, the Spaces in the Soffita of the Corona are of a perfect Square.

A. This is the *Attick* Base, the small Boulcel under the Cimbria being little, is very gracious, and must always be so, because the Boulcel and Filler are instead of the Cimbria. This Abaco is almost $\frac{1}{4}$ part of the Capitel.

PLATE XLVII. This Cornice is too low, and the Members of one nature being together, is not to be imitated, but to be avoided.

G. The circular Line is the Sweep of the Abaco of the Capitel.

H. Is the Flower of the Abaco of the Capitel.

I. Half an Ovolo to make it appear greater.

B. Leaves of Acanthus.

A. This Addition to the Base, for to lengthen the Columns when they are too short, is to be imitated, and is of a good Invention.

PLATE XLIX. In the Year 1614, being at Rome, I observed this Temple very often, and that *Bramante* has made no counter Pilasters into the Wall of the Cell, but only of Quadrature, he might then have made the Door bigger, and not have broke the Order of the Pilasters: likewise the Plinth under the Base where the Portico is so narrow, was not used by the Ancients, nor never should, as in the Temple of *Vesta*, Plate 39, and Plate 70. but, to help it, it seems these Plinths are round.

In very great Temples of large Squares these contre Columns might be.

A. This Bastard-work is the half of the Columns, Architrave, Frize, Cornice and Bannisters. This is a good Rule to be observ'd.

PLATE L. The Aspect is Peripteric wing'd about. The Plan of this Temple, see in the Antiquities of *An. L. Abacco*, fol. 17. has but 6 Columns in front, and 8 on the sides; but here is 8 in front, and 15 on the sides, and seems to be very few.

PLATE LII. The Corner of the Fluting of the Corona of this Cornice, which differs from that of the Temple of *Antoninus*, Plate 24.

This Cornice seems to be big in respect of the Architrave; but it is the Molding-work that makes it appear larger.

The Modilion is perpendicular to the Flower of the Abaco of the Capitel.

Directly under the Modilion is the Frize, *Vignola* took for his Composite Cornice; and the upper part he took from the Temple of *Seisfi*.

In *Philipp de l'Orme*, fol. 199. there is a Design of a Cornice which is very nigh the Invention of this; for tho' there are three Fascias and Dentils not carv'd, this has the Projection but of the two Fascias, as you see by the prick'd Line of the under Fascia of the Architrave; and the said under Fascia at the bottom is perpendicular with the Frize C.

The Cimaſum of the Architrave is carved and enrich'd with Flowers; the middle Fascia of the Architrave is richly carved, but the carving is more plain in *Phil. de l'Orme*, and the lower Fascia of his is not perpendicular with the prick'd Line of this, which is better than this, fol. 196.

The Abaco of the Capitel is richly carved.

I

A. This

- A. This Base is called a double Base, by two Casements. See *Scamozzi*.
- PLATE LIII. The Aspect of this Temple is Diptire, that is double-wing'd; see *Vitruius*, lib. 3. fol. 120. and there is no other in this Book but this.
The Space is *Pycnostyle*.
- PLATE LIV. The single Dentil is not used by the Ancients, nor Moderns; only *Brutti* in his Architecture used it. I joint it, and it cannot be on the Angle.
The Modillions of this Cornice are not perpendicular with the Center of the Columns, being too small. The undermost Ovolo over the Frize is carved of a strange Work, being several Ovolos in this Cornice, to vary one from another, which is to be imitated.
- The Architrave C. and Frize D. in front of this Temple was in one, and quite plain for the Inscription which was on it.
- H. The Molding carved and sunk in the Frize and Architrave of the Inscription.
- I. The Planchere or Soffita of the Corona enrich'd.
- A. Where the Cimbria is large, there is no small Boultel under it, but a double Base as before. Plate 52.
- PLATE LV. This Portico is in length $\frac{1}{2}$ of the breadth of the Temple within.
- Q. The two Columns are wall'd in on outside.
- Palladio* took the Invention of this Portico from the Temple of *Jove*, and added the Porticos on the sides *Pseudo-Periptere*. See Plate 28.
- M. Part of the *Thermae of Agrippa*, some of the Buttresses and part of the Walls stand yet.
- N. All the Niches and Windows are square.
- O. In this Cloister is *Pevino's* Monument.
- Rome in the Year 1614. These Stair-cases P. are as that of *Capua*, but triangular and the flights of the Stair-cases one over another, and butting against the Walls, is for to have headway to all the rest.
- Palladio* makes not the Stairs as they are, but as he conceiv'd himself they should, which is too great a liberty.
- PLATE LVI. and LVII. This Cornice C. is of the bigness of the others, dividing the Wall from the Plinth unto the top of the Cornice into 7 parts, and the Cornice is one part.
- D. This Cornice is the highest of the undermost one, and the Wall being divided from the Plinth into 8 parts and $\frac{2}{3}$, the Cornice is one.
- E. This Cornice is near $\frac{1}{10}$ of the height of the Wall from the first Plinth F. to the top of the said Cornice.
- G. The Columns of the Portico are of *Granito*, and their Bases and Capitels Marble.
- H. The Tympano of the Frontispiece is $\frac{1}{2}$ part of the length of the Cornice from the Portico.
- B. This Covering was of Metal, and took off by *Clement VIII.* to make pieces of Ordinances, and he covered it with Lead.
- All these outside Walls were of Stucco, two Inches thick at least; and so were the Niches M.
- VOL. II.
- K. The Beam of the Portico was of Brass. Those Brass Beams were double and cover'd as those mark'd I. and projected over the others.
- E. This Cornice was of Bricks, covered with Stucco, as the rest were; also the Modillions were of Marble; The Pilasters and Architrave L. of Marble.
- L. This Architrave and Coving does return over the Pilasters, as I have noted over leaf; but here it does not.
- In the Year 1625, the Brass Beams of the Portico were taken down to be cast into Ordnance, by *Barbarini* the Pope, and Timber Beams placed instead of them. This, *William Smith*, a Painter of burnish'd Work, told me; for he was present when they were taken down.
- PLATE LVIII. B. The uppermost of the highest Cornice, is of large Tyles or Bricks, covered with Stucco, the Modillions of Marble, and divided into four parts; one to the Casement, Ovolo, and Astragal, $1\frac{1}{2}$ part to the Modillions, and $1\frac{1}{2}$ to the Corona and Wave, the Square of the Modillions above is $\frac{1}{2}$ of its height mark'd C. the Projection of them is as much as a Square, or somewhat more; the height of the Modillions is divided into five parts, the breadth is four of those parts, the space between the Modillions has its height divided into three parts, and four is given to the Space.
- D. This Cornice shews the cutting of the Rustic, which ranges all round the Temple.
- PLATE LIX. Here has been an Arch, a *Mezza-botte* of Metal richly adorn'd. See *Serlio*, lib. 3. fol. 52.
- I do imagine these Arches not to be antique, but that the Circles serv'd to support the Beam of Brass; and as the Arches on the side does well, and they may have been made for Strength.
- A. Pannels of Porphyry.
- B. Ditto of Granito.
- C. This Pannel is gone; but it is likely that it was of Granito, to answer with the other mark'd B.
- PLATE LX. This shews the Return of the Moldings of the Ornaments of the Portico, design'd that the Architrave should be straight, and not with the form of the Moldings.
- K. Is the Molding of the Sfondati revers'd inward and outward for Strength and Greatness.
- L. The Cimasia of the Modillions projects out farther than the Scrolls, which I do not like; but there is a little Boultel between for more Strength.
- M. Is the Soffita of the Corona, the outside Spaces are broader than that of the inside, for to make the Cases of the Roles square.
- O. Is the Diameter of the Columns at the top under the Capitell.
- N. Is the Projection of the Flower in the Abaco.
- D. The Cornice and Architrave within the Portico. This Architrave returns the Cornice most to the solid of the Pilasters, which does not diminish as the Columns.

- lums. *Palladio* takes notice of this; see *Serlio*, lib. 3. fol. 52.
- Q. The Astragal which has a little Molding where the Cimbia begins, because the Astragal cannot diminish.
- P. The Astragal on the Angle of the fluted Pilaster is very well, and is to be imitated. These Pilasters are fluted on the side, being of great Relievo.
- The fluting in front are deep half Circles, the Orlo, Brim, or Spaces are $\frac{1}{4}$ of the Fluting; the Angle, half is to be given to the Space, and half to the Astragal on the Angle of the Pilaster.
- The Abaco is $\frac{1}{4}$ of the height of the Capitel, and the Capitel is in height one Diameter of the Columns, the Cornice on the Architrave D. within the Portico was made for the Arch to rise from it; both the Entrances are with Sfondati or Lacunari, and likewise the Arch of the Portico was of Brass or Silver.
- PLATE LXI. The Cornice of Brass.
- I do think that all these Arches were covered with Stucco, for one may yet perceive it; I think that those turned A. held some Ornament of Metal near the Ribs of this Arch, and answer with nothing below it. This is to be imitated.
- The lower Order would, in my opinion, better have been an *Opera Bastarda*; for it is so now in *Offrette*.
- This small Cornice B. is somewhat beyond the Architrave C.
- D. Is the Dado of the Pedestal of dark vein'd Marble.
- E. The Pannels and Pilasters are of Porphyry, the Ground of dark-vein'd Marble, as the Dado D.
- F. Are the Windows which give light into the little Chapel G.
- I. These Columns of the Tabernacle H. are of yellow Antico.
- K. The Frize is of Porphyry.
- PLATE LXII. From this Temple all have learnt to wainscot their Buildings with rich Stones.
- A. Is of Porphyry.
- B. Is of light-vein'd Marble.
- C. Is of dark-vein'd, *ditto*.
- D. Is of Porphyry.
- E. *Ditto*.
- F. Pannels of light-vein'd Marble.
- G. Of dark vein'd, *ditto*.
- H. Pannels raised a little from the Wall of light-vein'd, *ditto*.
- I. Of *ditto* light-vein'd, *ditto*.
- K. Is of Porphyry.
- PLATE LXIII. This Ovolo of the Cornice at the top is broader than its height by one half of the outer Shell.
- This Abaco is high almost $\frac{1}{4}$ of the Capitel, and the Capitel is in height 1 Diameter of the Column.
- PLATE LXIV. A. The Basement of the Tabernacle.
- PLATE LXVII. A. The Attick Base.
- This Base projects the 5th part of the Diameter of the Column.
- PLATE LXVIII. This Building I conceive to have been a Sepulchre, being all of Bricks, and seated in the *Aprian* way; where the Ancients did place most of their Sepulchres.
- E. This Invention where the Entrance opens into the Portico, *Julio Romano* used it in the Palace of *del Conte Ottavio de Thieni*, lib. 2. Plate 9. where *Palladio* sets it down as his own.
- PLATE LXIX. A. This Temple, besides the Walls of the inside, is as broad as the Columns are high with Base and Capitel.
- PLATE LXX. A. This Basement and Cupola is half the height of the Columns, Architrave, Frize and Cornice together.
- The Spaces between the Columns are of 2 Diameters of the Columns.
- The Bases without its Plinth, are the same as those, Plate 39.
- PLATE LXXI. A. This Basement is raised from the Ground the third part of the height of the Columns, and is arched from Column to Column. See *Vitruvius*, lib. 3. fol. 134. The plain Molding of this Basement, in my opinion, does well enough; not but that it is something odd.
- B. These Bases have no Plinths under them, by reason that the Spaces between Base and Base might be larger going into the Portico; there is no Caisement, but a Lintel instead thereof.
- D. This Architrave, Frize and Cornice is well proportioned.
- E. Is the Soffita of the Portico, which rises lesser than the other sort, as it shortens to the Center I. See Plate 40.
- I. Is the Cornice under the Portico, which reaches no higher than the two first Members of the Cornice, without the Cimaesium; and it is divided into three Members, which are a *Lesbian*, Cimaesium, Wave, and Gola reversa.
- K. The great Flower of the Lacunari is in breadth somewhat more than half the Flower in the Abaco of the Capitel C.
- PLATE LXXII. C. The Ornaments of the Windows within, which returns on the top; *Serlio*, fol. 26. calls it *inzancata*.
- In this Cimaesium the Gola reversa of the Architrave G. has a small Boulter under it, with as much Projections as the Gola reversa; this I never have seen in any other Ornaments. *Palladio* does all those Fascias of Windows and Doors in this manner.
- G. The Architrave of Doors and Windows having the under Fascia larger, is not a common Work, yet does well; these Doors and Windows are narrower at the top than at the bottom. See *Vitruvius*, lib. 4. cap. 6.
- Serlio*, fol. 51, makes these Moldings otherways, and they are false F. The Return of the Architrave of the inside and outside of these Windows are grand; he has given occasion to the modern Architects to fly out in this exceedingly.
- These that return higher than the top of the height are false, and makes the Fascia double. *Scamozzi*, lib. 6. fol. 163.
- This Error *Fontana* has committed alto, and most of the *Roman* modern Architects.
- PLATE LXXIII. A. These Statues are in height $\frac{1}{4}$ of the height of the Column and Archi-

Architrave together; these Statues I saw broke on the ground.

This Temple I saw on *Saturday* the 8th of *March* 1614.

The Design of this Baso-relievo is not as in the Original.

This Temple is one of the best things that I have seen.

PLATE LXXIV. E. The Ovolo is made somewhat narrower, that one of them might answer to the middle of the Modillions; this is narrower than usual.

This Ovolo is as broad, Shell and all, at the top, as its height; the fashion of this, I imagine, has been made, for to have one under the middle of the Modilion, and one under the middle of the Space between the Modillions, and perpendicular to the Flower of the Abaco of the Capital, as well as every one of the Ovolos, should be perpendicular to the Dentils.

This plain Architrave without Fufaroli between the Fascia, is not usual in the *Corinthian* Order; but for the *Ionick* Order I do approve it.

PLATE LXXV. Some of these Cimastias F. of the Pedestal vary from their Base more than them that *Palladio* makes in his Orders; for the Cimastium being as a Cornice, may vary from the Base, although the Members being of a like nature, and equal in strength, or slenderness, herein consults all the Art of composing those Moldings. In my opinion, *Palladio* imitated the best Basement of the Antiquity, as the Temples of *Pola*, of *Nerva*, of *Fortuna*, and of *Scis*; for always the Liberty of composing with Reason is allowed, and who follows the best of the Ancients cannot miss.

The Attick Plaster or Columns in the Angles *Palladio* imitated this manner of *Colonnati* in his first *Villa*, lib. 2. Plate 32. He has put some Pilasters, and does not diminish them.

PLATE LXXIX. This Architrave B, Frize C, and Cornice D, are all of a bigness, and makes the Carving in the Cimastia broader than usual.

This Temple being not large, the two Fascias in the Architrave B. are tolerable and well judged.

PLATE LXXX. The Aspect of the Front of the Columns and Pedestals in Prostytos. The manner of Sytyle are two Diameters.

A. The first half-pace that returns from the Pilaster B. is to have the same in front of the Columns C. the square Line round the Plan of the Columns is the Projection of the Bases of the Pedestals.

PLATE LXXXI. *Palladio* has not seen any Pedestals under the Columns at the outside of a Temple, the Columns being 27 Foot 3 Inches high, of the *Vicentine* Feet; the Rail ranges to the height of the Cimastium of the Pedestal, which was 6 Feet high; the Pedestal was too low, and the leaning too high, that it would have no proportion to the Columns, and therefore if the Temple is Periptere of necessity there must have been two Fascias in the Pedestal to lowering the height for to make the Rails, or else the top of the Pe-

destal must have been higher than the Floor of the Portico, and the Rail let into the Body of the Column, as I did at *Greenwich* in the Portico towards the Park, and as I have seen at *Ponte della Cagna* near *Padua*, in a *Villa del clarissimo Molin*.

PLATE LXXXII. G. The Carving in the Ovolo Rostrato, with Leaves, is done to answer the Carving of the Modillions and Planchere; these two Members are only carved, and the rest plain.

The Cornice of the Frontispiece varies from the others, and has a great Ovolo Rostrato under the Corona. *Vignola* imitated this Gola in the Composite Order; but I think this is better in the Frontispiece instead of Modillions, than in his Cornice. See *Vitrucius*, lib. 4. fol. 171.

The top of the Cimastia under the Base of the Columns is pendent, to throw the Rain-water off; this said Cimastia varies much from the Base, and yet does well; but the Dentil cut is somewhat odd.

Palladio has imitated the Base of this Pedestal, for his Base to the Pedestal of his Composite Order.

A. *Scamilli impares*, according to *Palladio*. See Plate 90. in the Temple of *Nismes* the same error; but if *Baptista Brittao* be in the right, at Letter A. would have been the height of the leaning three Feet.

K. This Ovolo uncut is in both these Cornices, tho' not usual; but it agrees with the plainness of the Architrave.

D, E, F. The Architrave, Frize, and Cornice, is well proportion'd.

PLATE LXXXIII. C. The Body of the Temple of the Inside is $\frac{1}{4}$ more in length, than is its width.

The Body of the Temple and Portico B. together is something above 2 Squares.

D. The Columns in the midst and two Spaces. See for this the Temple of *Fortuna Virilis*, Plate 34. But there are no Anti-Temples, nor in any others in this Book, that are of the Aspect Prostytos, but this only.

PLATE LXXXIV. A. The Ornaments of the Door is of *Palladio's* Invention. The Ovolo is as broad as it is high.

In *Ar. House* was an Architrave of this manner. This Architrave might have little Projection, and not hinder the swelling in the Frize.

This Architrave differs from others, the lesser Fascia as his uppermost one, and projects at the bottom.

D. The Statues are in height $\frac{1}{4}$ of the Column and Architrave together.

PLATE LXXXV. This Portico is Sytyle. The Spaces are two Diameters and $\frac{1}{2}$.

PLATE LXXXVI. This Cornice has several Members, and also small Carving.

The Plinth is as high as the Base without the Cimbia, which was done, as I conceive, to raise the Columns, which otherwise would have been too short.

H. The Cimastium of the Pedestal, the Fascia which has no more Projection than a Fillet, and serves for a Dentil uncut, gives a Height and no Projection.

A. This

- A. This Basement ranges all round the Temple.
- C. This Capital is of Olive Leaves, and the Volutes are invested with Oak-Leaves.
- PLATE LXXXVII. This Temple is *Psephostyle*, but has the Aspect of *Pseudo-Periptere* by the half Columns in the Wall, and is so called by *Vitruvius*, lib. 4. fol. 210. This Temple and that of *Concordia* are much of one proportion; but that of *Concordia* is bigger, for they are both nigh a double Square, measuring the Breadth from the outside of the Columns, and the length from the upper Steps to the outside of the Basement, and goes round the Temple, and makes the Pedestal which the Statues stand upon.
- PLATE LXXXVIII. A. These Leaves *Palladio* never saw, nor this Temple; for there are no Foliage in the Frize of the Front, but the Holes are to be seen, which had held some Inscription of Brass.
- This Frontispiece is made by *Vitruvius*, as far as nine parts of the length of the Cornice.
- B. The Statues should have stood on the first Plinth of the Pedestal, under the Plinth of the Base.
- PLATE LXXXIX. C. Is pieces of Stone a little above the Cornice of the Door, and over the Pilasters for a wooden Rail; for to keep the People off the Temple in the time of the Sacrifice.
- PLATE XC. Those two Plinths are taken off them as much as one Step and half of the Stairs, and do range round the Temple, and before they make the Plinth for the Statues to stand on.
- The Pedestals which are the ends of the Basement, which correspond to the last step of the Stairs and its Plinth O. does help to make the Aspect *Pseudo-Diptere* conceived by *Palladio* to *Scamilli impares*. See *Vitruvius*, lib. 3. cap. 3. and *Scamozzi*, lib. 6. fol. 24.
- C. This Base is the *Attick* Base, but by the small Boullet it is Composite, and fit for the *Corinthian*.
- B. The Cimastium of the Pedestal.
- A. The Base of the said Pedestal.
- The Flower in the extreme part of the Abaco and in the Ovolo, so of that in all antique Capitels of this sort are put when the Abaco is carved: Olive Leaves cut in this Capital are not so, but cut as Oak Leaves.
- N. The upper Ovolo and Wave of this Cornice G. are carved; this sort of carving seldom seen.
- The Modillions are different from the common method of *Corinthian* Modillions, and are very gracious, according to *Palladio*.
- F. Foliages in the Frize of the Temple, and round it.
- L. The piece of Stone that projects over the Door.
- PLATE XCIV. This Cimastium *Palladio* imitated in his Composite Order, leaving out the Ovolo of the Wave P.
- F. This Projection out of the Frize and returning like a Rustic above and below by the Cornice and Architrave; the Intention was to make the Frize somewhat less, being too high: for the Cornice is higher than two Squares which is seldom seen, and its Projection half the height, and only carved, and looks well.
- The Architrave Q. Frize F. and Cornice R. of the Columns.
- Q. The Architrave by the Abaco of the Capital has a Filler between the first Fascia and the Abaco of the Capital, for to hinder the Fascia from breaking.
- PLATE XCV. This Aspect is *Pseudo-Diptere*. See *Vitruvius*, lib. 4. fol. 216.
- This Temple is nigh a double Square, measuring the Walls within the Columns of the Portico B. and the length from D. to D.
- PLATE XCVI. A. This Architrave and Frize is left plain for the Inscription to be in it, and to answer the plainness of the Columns.
- B. This Base has no Plinth, but the uppermost Step answers as a Plinth with the hollow over the Cimastium of the Pedestal, which being turn'd into a Corona, does better agree with the Statues.
- PLATE XCVII. I. Is part of the bottom of the Modilion, as it returns at the Angle.
- C. The Front of the Capital is composed of the *Dorick* and *Ionick* Orders.
- B. is the Base of the Columns, composed of the *Attick* and *Ionick* Order.
- PLATE XCVIII. The Aspect *Periptere*, or wing'd about.
- The manner of Spaces in the Pycnostyle or of one Diameter and half this is $\frac{1}{16}$ part less.
- The Spaces have not been so little in any antique Building. An. L. *Abacco* design'd this Temple otherways in his Book, as I have noted.
- A. These Pilasters in the Wall of the Temple make the Spaces all alike; but if there had not been the Portico on the side, that would have been somewhat wider.
- PLATE XCIX. and C. These Beams K. are in height $\frac{1}{3}$ of the length of the Portico.
- G. Is the Coriola in the Cimastium of the Basement.
- L. This is the Upright of the Sfondati within the Portico, taking away the first Column to shew the Lacunari.
- PLATE CI. These are not Tridents, but Flowers; and the Dolphins are the Hieroglyphicks of Safety. See *Viola*, lib. 2. fol. 492.
- These Dolphins and Tridents made *Palladio* believe that this Temple was dedicated to *Neptune*; but *Dorick* Temples were made to *Neptune* for Dolphins in a Wave. See Plate 18.
- There are Flowers between the Dolphins, and not Tridents.
- E. This Ovolo seems to me very large, and in imitation of Almonds rather than Chestnuts; and is as broad at the top with the two Linguati, as it is high; all the Ornaments were admirably well wrought.
- F. On the top of the smaller Scrolls of the Modillions is a square Filler to strengthen it.
- A. This Base is composed of the *Attick* and *Ionick*, and is call'd by *Scamozzi* a double Base, because it has two hollows.

PLATE CII. These Sfondati's are square in breadth as much as the Diameter of the Pillaster below; but the whole Sfondati as in the Profile from O. to O. is as much as the breadth of the Abaco of the Capitel, as I have mark'd of the Temple of *Peace*, and of the Temple of *Jove*.

B. The uppermost Planchere is cut with Leaves, being larger than the first Mark M.

C. The Lacunari of a long Square which has but two Moldings of Wave and Astragal cut with Beads.

A. The Square within the Lacunari of the Profile D. shews the Molding in which N. is as a Frize.

H. A Cimafium of an Ovolo, it sinks in the Planchere of the Architrave: The

rest upward is the thickneſs of the Architrave, Frize and Sfondati, both within and without.

D. All these Moldings are of one height, as Waves K. *Lesbian* Cimafium I. and the Wave within Fillets, the *Lesbian* Cimafium carved with Leaves is $\frac{1}{4}$ part higher, beside the Filler over it, the Plain M. is of the same height, the Frize N. is four times as much as the Cafes where the Roses are, and $\frac{1}{7}$ part more than the Plain M. in height.

Q. This is the Projection of the Cimafium, of the Frize and Dentil without, and is the height of the Lacunari in the Cycling of the Porrico, as the prickr Lines shew.

The END of INIGO JONES's Notes upon PALLADIO.



T A B L E

Of the most remarkable Things contain'd in the Two Volumes
of *Architecture*.

N.B. The *Numeral Letters* denote the Volumes, the *Figures* the Pages of the Book.

A.
AGRIPPA built no more of the *Pantheon* than the *Portico*, ii. 28.
Alessandro Vittoria, a Carver or Sculptor, i. 60.

Ancients, they were very exact and curious in putting together and fitting the Stones of their Buildings, and had a particular method in erecting them, i. 9. Made no Pedestals to the Columns of the *Doric* Order, i. 16. Nor often any Basis proper to that Order, ii. 39. Made their Doors sometimes narrower above than below, i. 29. ii. 32. How they made their Chimneys, i. 33. Used to make the Steps of their Stair-cases of an odd Number, and why? i. 34. Built Porticoes, or Piazzas, round their Markets or publick Places, i. 98. Their manner in building of Temples, ii. 6, to 13. They took a particular care to perfect and finish small Buildings, but in the large ones contented themselves to finish here and there a Piece, ii. 33.

Anselmo Canera of Verona, a Painter, i. 47, 61.

Apelles, a most ancient Painter: *Augustus* caused two of his Pictures to be placed in the most remarkable Place of the Temple dedicated to *Mars the Avenger*, ii. 14.

Architects alive under the Papacy of *Julius II.* ii. 25.

Architects are to follow Nature, i. 25.

Architects may sometimes deviate from the common way, ii. 33.

Atrium, or Entry of the *Tuscan*, i. 49. That with four Columns, i. 50. The *Corinthian*, *ibid.* The Tectudinated or Tortoise like Entry, i. 51.

Augustus the Emperor erected a Temple to *Mars the Avenger*, ii. 14.

B.

Baptistmal Font of Constantine the Great, ii. 24.
Bartolomeo Ridolfi, a Carver of *Verona*, i. 46, 61.

Baths cold and warm in the *Palestræ* of the *Greeks*, or Places of publick Exercises, i. 101.

Battista Franco, a great Draughts man, i. 59.

Battista Maganza, a *Vicentine* Painter, i. 62.

Battista del Moro, a *Veronese* Painter, i. 64.

Battista Venetiano, a Painter, i. 59, 61, 64.

Basilica, or Courts of Justice of the *Ancients*, their Use, and Construction, i. 99. A Draught of the *Basilica* at *Vicenza*, i. 100. An ancient one at *Nîmes* in *Languedoc*, ii. 36.

Bernardino India, a *Veronese*, and a Painter, i. 46, 62.

Bramante, an excellent Architect, and the Rector of *Architecture*, ii. 25, 26.

Brafs, and *Corinthian Brafs*, their Composition and Uses, i. 5, 6. Which way best preserv'd, *ibid.*

Bridges, what ought to be consider'd in the Construction, i. 82, 83. The *Sublician Bridge* at *Rome*, i. 83. *Julius Caesar's Bridge* over the *Rhine*, i. 84, 85. Of the Bridge on the *Cisnone*, i. 86, 87. Three different methods of construing Wooden Bridges, i. 87, 88. Wooden Bridge near *Bassano*, built by *Palladio*, i. 89. Of Stone-Bridges, i. 90. Some of the most reputed Bridges among the *Ancients*, i. 91, 92. Several other Bridges describ'd, some of our Author's Invention at *Vicenza* and other Places in *Italy*, i. 93, 94.

C.

Capitels of the *Ionick* Order, in the Angles of a Temple, seen in Front and in Flank, ii. 22.

Cartoopes or *Scrowls*, a modern Ornament in *Architecture*, and an Eye sore to Artists, i. 25.

Chalk or *Lime*, the manner of killing it, i. 4.

Chambers or *Rooms*, their Dimensions, and seven different Manners to make them proportionate, i. 26, 27. Of their height, i. 28.

Of the Compartment or Distribution of Chambers, i. 43. Chambers of the same Story must have the same Dimensions, i. 33.

Chimneys, and their Construction, i. 33.

Churches, that of *St. George* at *Venice*, built by *Palladio*, i. 7. Christian Churches very like the *Basilica* of the *Ancients*, and why? i. 12.

A Description of them, *ibid.*
Cielings of Rooms, and their different manner, i. 27.

Claudius, the Emperor, began the Temple of *Peace*, ii. 12.

Columns, of their Swelling and Diminution, i. 12. Those of the *Doric* Order, as in the Temple of *Pietty*, have no Basis or Pedestal, i. 16.

The jointed Columns, made of several Pieces, blamed by *Palladio*, i. 25. Columns yet to be seen at the foot of the Capitol in the Forum Romanum, very beautiful, ii. 26.

Four Brafs Columns at *Rome* in the Church of *S. Giovanni de Laterano*, i. 5. Columns of a less height than the *Portico*, ii. 34.

Compartments of Streets in a City, i. 79.

Consideration, which one ought to have before he begins to build, i. 1.

Covali, great Caves near *Vicenza*, formerly Quarries, out of which Gentlemen derive very cold Winds, to cool their Houses in hot Weather, i. 33.

Convent of Charity at *Venice* describ'd, i. 50, 51.

Corinthian Brafs; see *Brafs*.

Courts of Judicature; see *Basilica*.

Covering of Buildings, i. 36.

D.

Diminution of Columns; see *Columns*.

Dining-Rooms; see *Parlours*, or *Halls*.

Dominico Rizzo, a Painter, i. 46.

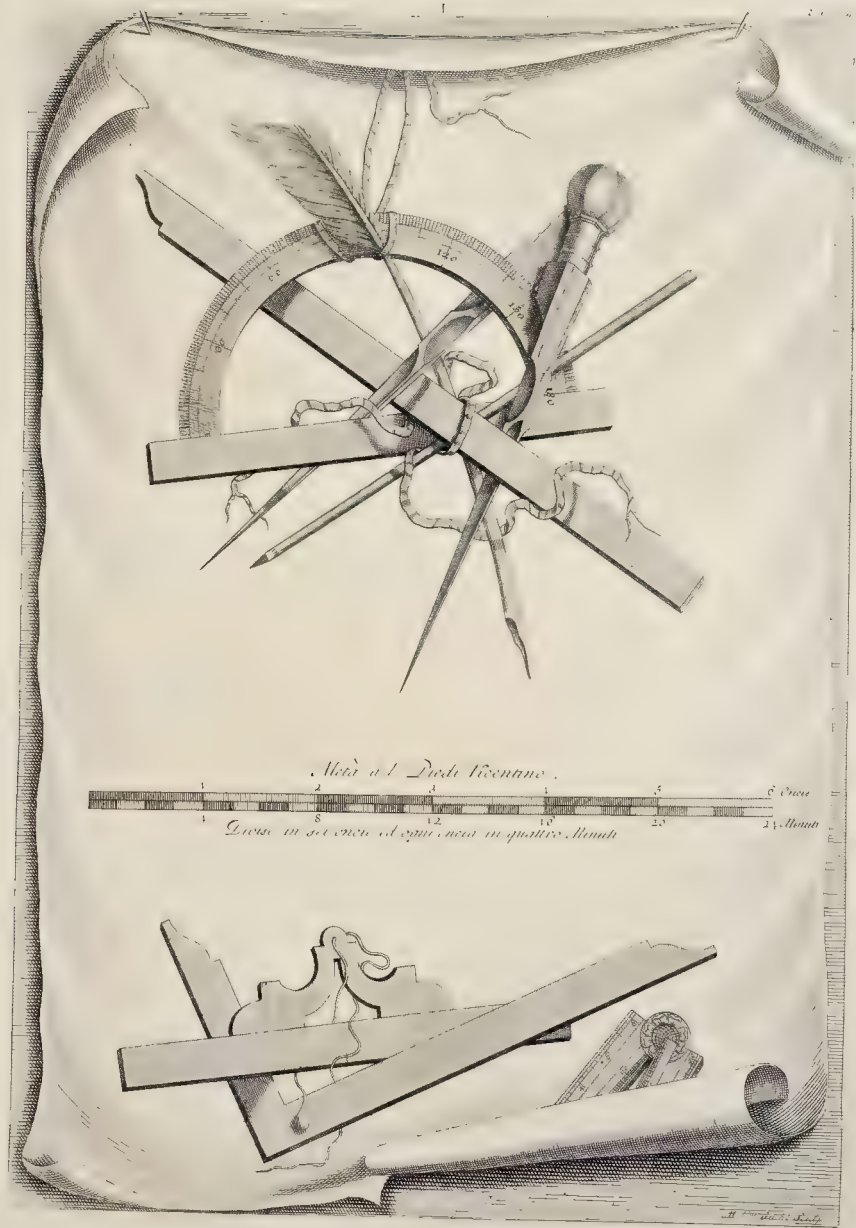
Doors,

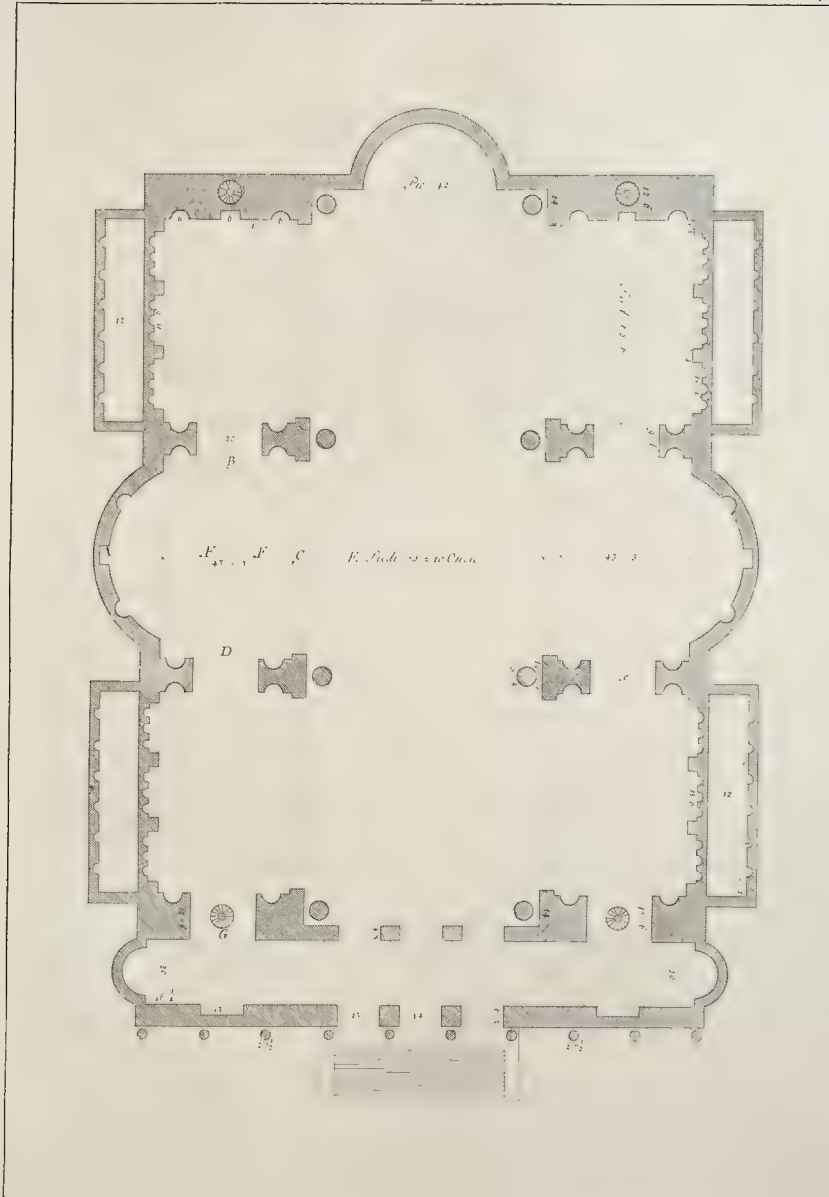
- Doors*, their Proportions and Ornaments, i. 29, 30, &c.
- E.
- Elio de Belli*, Son of *Valerio*, famous for Painting in Brooch, and cutting of Crystal, Preface i.
- Errors* or Abuses in Architecture, common to most modern Builders, i. 24, 25.
- F.
- Flaminius* caufed that Highway to be made, which bore his Name, i. 80.
- Floors* of Rooms, and the different way of Flooring, i. 27.
- Form* of Temples, what is becoming to be observ'd about them, ii. 6, 7.
- Foot* of *Vicenza*, is the Measure of *Palladio*, i. 45.
- Foundations*, what Rules to be observ'd to lay a good Foundation, i. 6, 7, 8.
- Frontons* or *Roofs* over *Doors* ought not to be divided, and why? i. 25.
- G.
- Gates*, very ancient ones of Brass, to be seen at *Rome* to this day, i. 6.
- Giallo Fiorentino*, a Painter, i. 59.
- Giovanni Indemio*, a Painter of *Vicenza*, i. 63.
- Ground*, which fittest to build upon, i. 6, 7, 8.
- Gualterio*, a Painter of *Padua*, i. 64.
- H.
- Halls*, Dining-Rooms or Parlours: Those with four Columns, i. 52. The *Corinthian*, and those after the *Egyptian* manner, i. 53.
- Highways*, or Publick Roads without the Cities; what method to make them commodious and useful, i. 80. The Convenience and particular Make of the Highway to *Ostia*, i. 81.
- Horses*, on *Monte Cavallo*, one made by *Praxiteles*, and the other by *Phidias*, ii. 20.
- Houses* for the City, and the different Method in building them, i. 45—48. Of Count *Iffeppo de Port* at *Vicenza*, i. 46. House of Count *Gianni Battista della Torre* at *Verona*, i. 47. Of Signior *Floriano Antonini* at *Udene*, i. 45. Of Signior *Giuglio Capra* of *Vicenza*, i. 48. Of Count *Montano Barbarano* of *Vicenza*, *ibid.* Of Count *Ottaviano de Thieni* at *Vicenza*, i. 47. Of Signior *Paolo Arnerico* of *Vicenza*, i. 48. Of Count *Valerio Chiericato* of *Vicenza*, i. 46. Of the Counts *Valmanara* of *Vicenza*, i. 47.
- Houses* for the Country, their Situation, i. 55, 56, 57. Their Compartment, i. 57, 58, 59. How the Ancients built them, i. 65, 66.
- Houses* built in the Country, by Noble *Venetians*; that at *Mazera* in the *Trevigian* of *Daniel Barbaro* and *Antonio Barburo*, i. 59. Of *Nicolo* and *Luigi de Foscari* on the *Brenia*, i. 59. Of *Francisco Badocro* in the *Polesine*, *ibid.* Of *Francisco Pisano* in the *Paduan*, *ibid.* Of *Georgio Cornaro* in *Piombino*, i. 59. Of *Leonardo Emo*, i. 60. Of *Leonardo Mocenigo* at *Marocco*, i. 61. Of *Marco Zeno* at *Casalto* in the *Trevigian*, i. 60. Of the Counts *Marco, Victor*, and *Daniel Pisani* at *Bagnolo* in the *Vicentin*, i. 58.
- Houses* built in the Terra Firma of the State of *Venice* for the Country Houses of Count *Annibal Sarego* at *La Miga*, i. 64. Of *Biagio Sarracono* in the *Vicentine*, i. 61. Of the Counts *Francisco* and *Ludovico Trissini* at *Meledo*, i. 62. Of Count *Giacomo Anga-*
- rano* in the *Vicentine*, i. 63. Of *Gio. Francisco Valmanara* at *Lizziera*, i. 62. Of *Girolamo de Godi* in the *Vicentine*, i. 63. Of *Girolamo Ragona* at *Ghizzole*, i. 61. Of *Marfo Repeta* at *Campiglia*, i. 62. Of Count *Marc Antonio Sarego* near *Verona*, i. 64. Of the Counts *Odoardo* and *Theodoro de Thieni* at *Cicogna*, i. 62. Of Count *Ottavo Thieni* at *Quinto*, i. 63. Of the Knight *Pogliana* at *Pogliana* in the *Vicentine*, i. 61.
- House* (or rather a Temple) at *Nimes* in *Languedoc*, call'd *The Square House*, ii. 36.
- I.
- Inter-Columns*, and their Proportion with Columns, i. 12.
- John George Trissino*, a Gentleman of *Vicenza*, very well skill'd in Architecture, i. Preface.
- Joints* of Stones; see *Ancients*.
- Joyts*, the distance which ought to be betwixt them, i. 27.
- Iron*, its uses, marks of Goodness, i. 5.
- Isis*, Patroness of Trade and Mechanick Arts, i. 97. ii. 6.
- Julius Cæsar* built a Bridge over the *Rhine*; its Structure, ii. 84, 85.
- L.
- Laconic*, the Sweating Room in the *Palestræ* of the Ancient *Greeks*, i. 102.
- Lead*, its Difference and Use, i. 5.
- Lime*, and how to work it, i. 4.
- Lorenzo Vicentino*, a Statuary and Sculptor, i. 48.
- M.
- Mercury* the God of Trade, i. 97. ii. 6.
- Metals* used in Building, i. 4.
- Method*, or manner of the Ancient *Greeks* in their Buildings, ii. 27, 28.
- Metopæ*, its Measure, i. 17. Ought always to be square, *ibid.* As ought to be the *Roses*, or *Cassés de Roses* betwixt the *Modillions*, ii. 13.
- Module*, which *Palladio* uses, describ'd, i. 17.
- Mortar*, or Plaster for Flooring, i. 27.
- O.
- Orders* of Architecture, their Number, i. 11.
- The *Tuscan* Order describ'd, i. 14, 15. The *Doric* Order, i. 16, 17, 18. The Ancients put no Pedestal under their *Doric* Columns; neither has this Order any Basis peculiar to it self: There are many ancient *Doric* Columns extant without any Basis, i. 16, 17. The *Ionick* Order, i. 18. Its Measures, i. 19, 20. The *Corinthian* Order, i. 21, 22. Used in the Temples of *Venus* and *Flora*, and why, ii. 6, 7. The *Composite* Order, i. 22, 23.
- P.
- Palestræ* or *Xisti* of the *Greeks*, Places for their Publick Exercises, i. 101.
- Palladio*, our Author, promises a Book of Antiquities, i. 23, 25. Another about Triumphant Arches, i. 96. He was the Architect that built *St. George's Church* at *Venice*, i. 7. Promises a particular Book about Amphitheatres, ii. 33.
- Pantheon*, now call'd *la Rotonda*, ii. 28, 29. See *Agrippa*.
- Pavement* of the Ancients; see *Highways*.
- Pavement* of the Streets in Cities, i. 79, 80.
- Paolo Veronese*, a famous Painter, i. 46.
- Pedestals*, and their different Proportions, i. 24, 25.

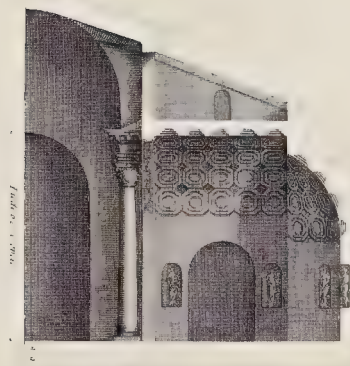
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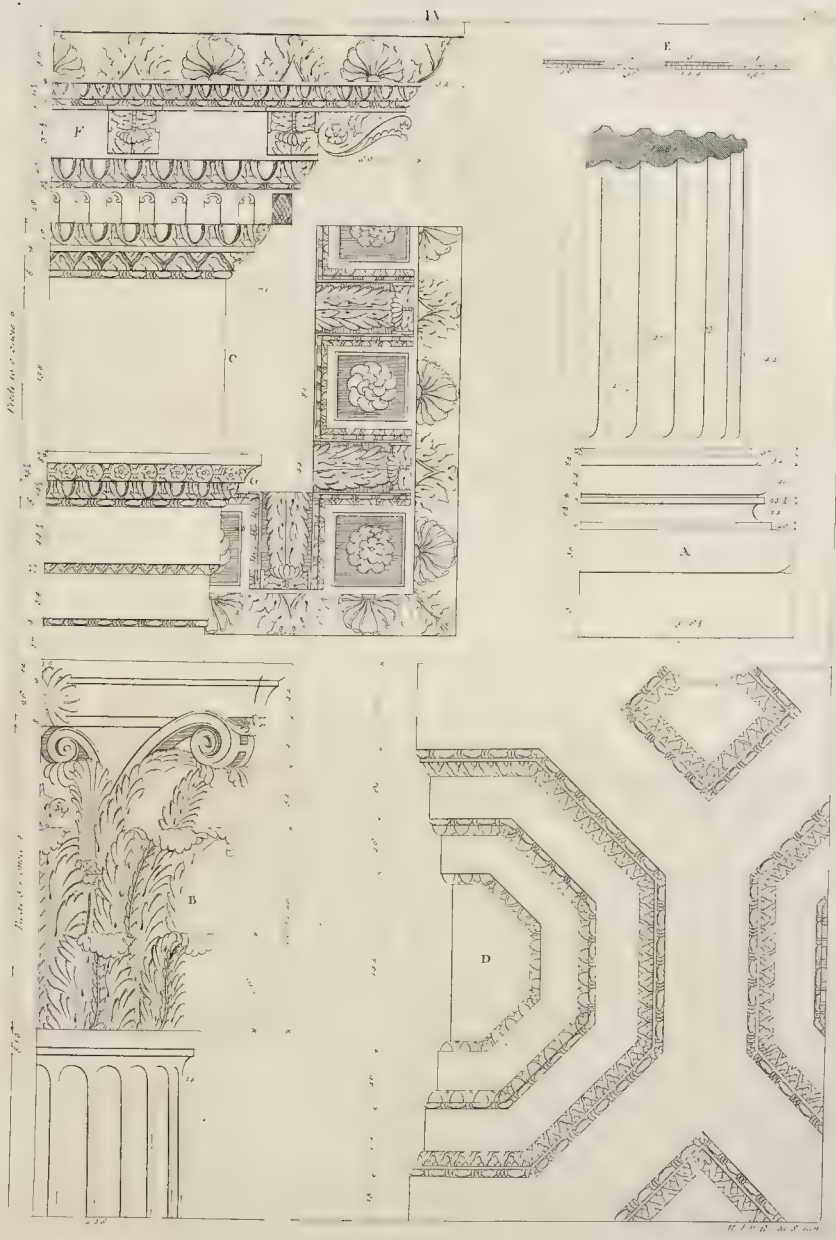
- Places, Squares or Markets in a City*; how to make them handsome, i. 95. The *Greek* manner, i. 97. The *Roman* manner, i. 98.
- Plint*, half the height of the Basis of the Column, ii. 35.
- Porticos*, or *Piazza's*, about Publick Places, i. 95. In the *Palestræ* of the *Greeks*, i. 101, 102. About or before the Temples, ii. 8.9.
- Prisons* employed to three different Uses by the Ancients, i. 96. What ought to be consider'd in the Building of them, *ibid.*
- Procuracy*, a Palace at *Venice*, of the Invention of *Sanfouino*, i. Preface.
- Prospects* of the Temples of the Ancients various, ii. 8, 9.
- R.
- Roofs*, i. 36.
- Rooms*; see *Chambers*.
- S.
- Salinquera de Este*, Brother-in-Law to *Ezzelino Romano*, had a Castle at *la Frata* in the *Polesine*, i. 59.
- Sand*, the different sorts made use of in Building, i. 3.
- Sanfouino*, a famous Sculptor and Architect, i. Pref.
- Scamilli*, what *Vitruvius* meant by them, in the opinion of *Palladio*, ii. 36.
- Scrolls*; see *Cartoophes*.
- Situation*, which best for Temples or Churches, ii. 5. Which best for Country-Houses, i. 55.
- Staircases*, different manner of building them, i. 34, 35, 36. The well-contriv'd Stair case of the Castle of *Chambor* near *Blois* in *France*, i. 35.
- Stones*, which fit for Building, and their differences, i. 2. High Stones on the *Roman* Highways, marking the number of Miles, and directing the Roads, i. 81.
- Stoves*, or hot Baths in the *Greek Palestræ*, ii. 102.
- Streets*, and their Compartments in Cities, i. 79, 80.
- Swellings* of the Columns, i. 18.
- T.
- Temples*, what the Ancients observ'd concerning their Situation or Standing, ii. 5. Their Form, ii. 6, 7. Their various Prospects, ii. 8, 9. How many sorts of them, ii. 9, 10.
- Temple* below *Trevi*, betwixt *Fuligno* and *Spoletto*, very ancient, ii. 33. That of *Scifi*, ii. 34. That of *Pola* in *Istria*, ii. 34, 35. That of *Nimes* in *Languedoc*, ii. 36, 37.
- Temples*, dedicated to *Antoninus* and *Faustina*, ii. 17. To *Siacchus*, ii. 30. To *Castor* and *Pollux* at *Naples*, ii. 32. To *Concord*, ii. 39. To *Manly Fortune*, ii. 21. The Temple call'd *le Galluce*, ii. 19. That of *Jupiter* on *Monte Cavallo*, ii. 20. That of *Jupiter Stator*, ii. 26. That of *Mars the Avenger*, ii. 14. That of *Neptune*, ii. 40. That of *Nerva Trajanus*, ii. 16, 17. That of *Peace*, which our Author doth not believe to have been burnt, and why? ii. 13, 14. That of *Piety*, ii. 41. in the Remark. That of the *Sun* and *Moon*, ii. 18. That of *Vesta* at *Tivoli*, call'd by some the *Temple of the Sibyls*, ii. 31. Another of *Vesta* at *Nimes*, ii. 37.
- Temple* built by *Bramante*, call'd *San Pietro Montorio*, at *Rome*, ii. 25.
- Trajan* repair'd the famous *Appian Way*, i. 78. Built a Bridge in *Transylvania* over the *Danube*, i. 92.
- Triglyphs*, their Measure, i. 17.
- Timber*, which best for Carpenters, i. 2, 3.
- Tuscany*, was the first Country in *Italy* that encourag'd Architecture, i. 5.
- V.
- Vespasian* finish'd the Temple of *Peace* at *Rome*, ii. 13.
- Vitruvius*, chosen by *Palladio* for his Master and his Guide, i. Pref.
- Voluta*, and its Proportions, i. 19. In *Ionick* Capitels of an Oval Figure, ii. 21.
- W.
- Waters*, how to distinguish their Goodness, i. 56.
- Walls*, different manner of Building them, i. 7, 8, 9. Of their Parts and Diminution, i. 11, 12.
- Windows*, their Measure, Proportion, and Ornaments, i. 29, 30, &c.
- X.
- Xifi* of the ancient *Greeks*; what they were, i. 101.

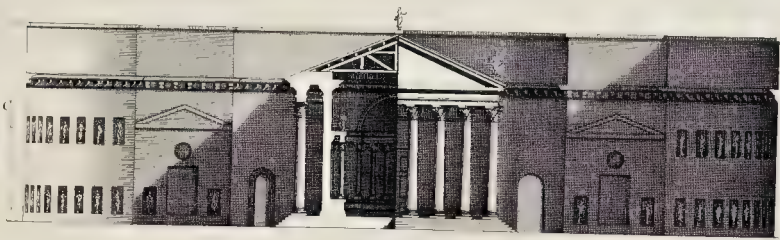


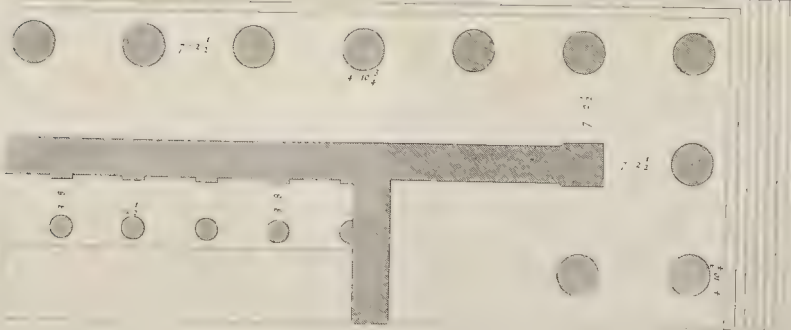
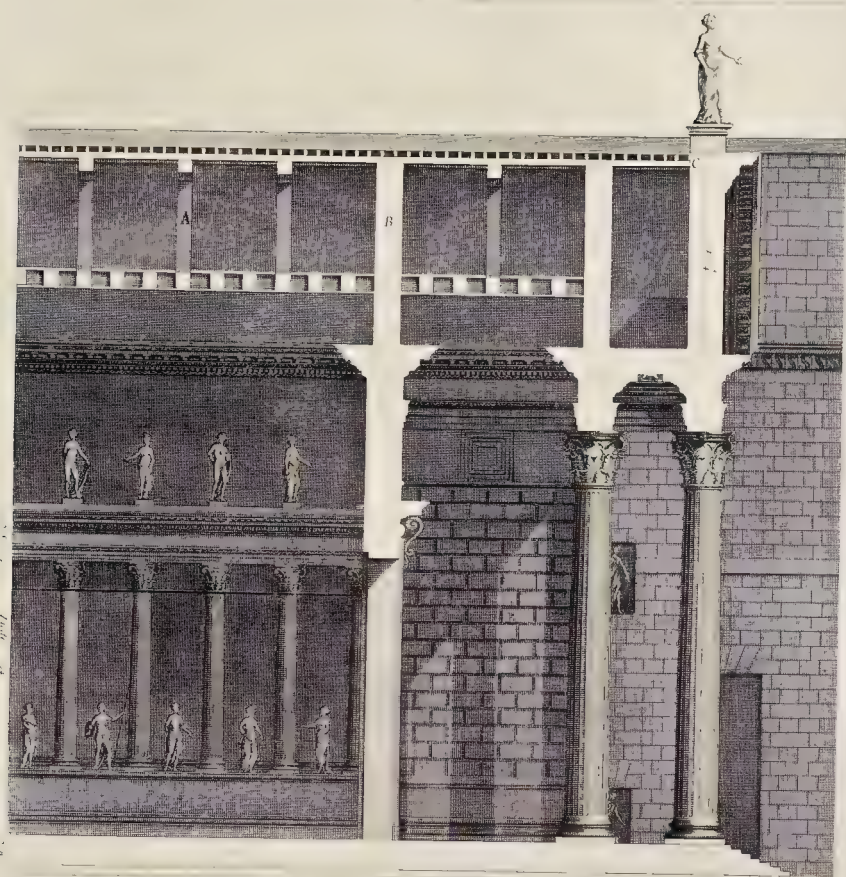


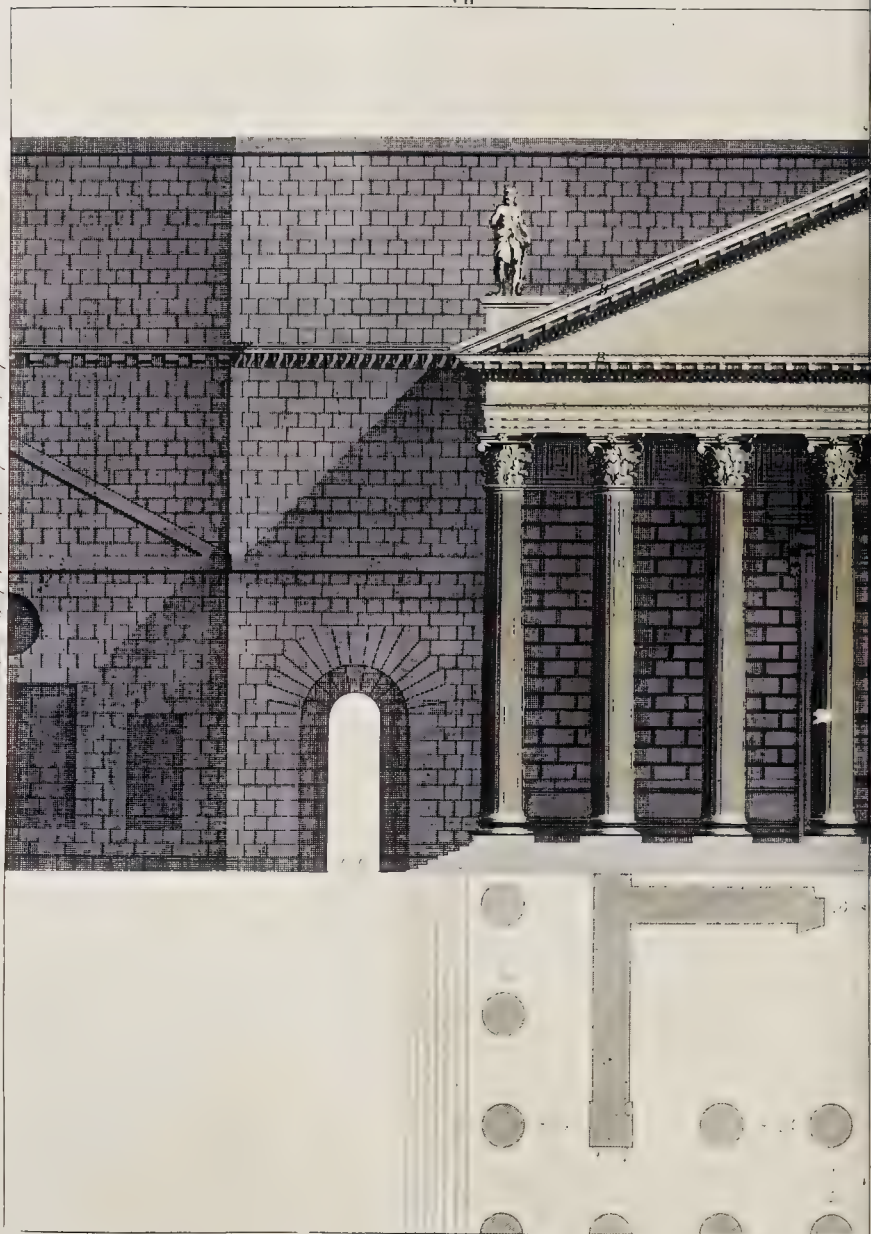


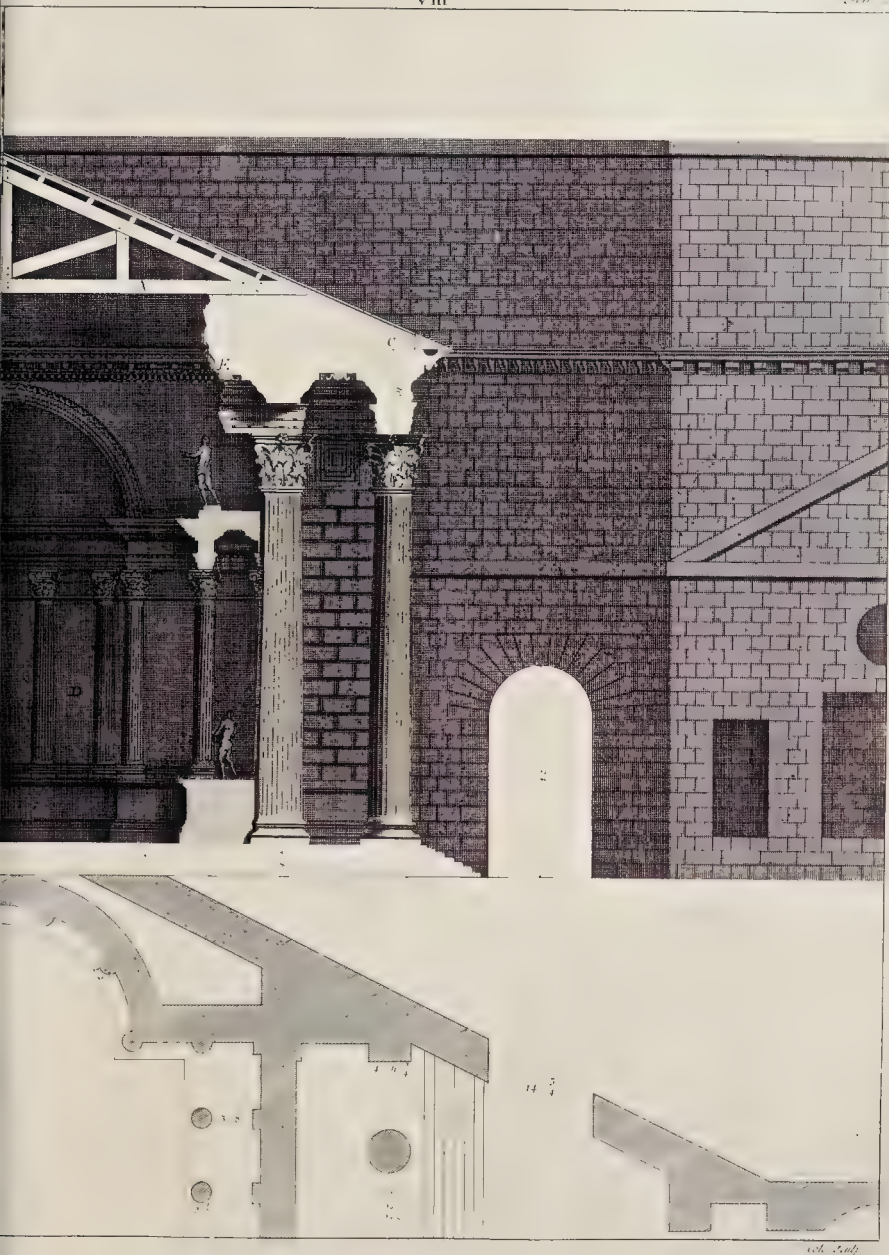




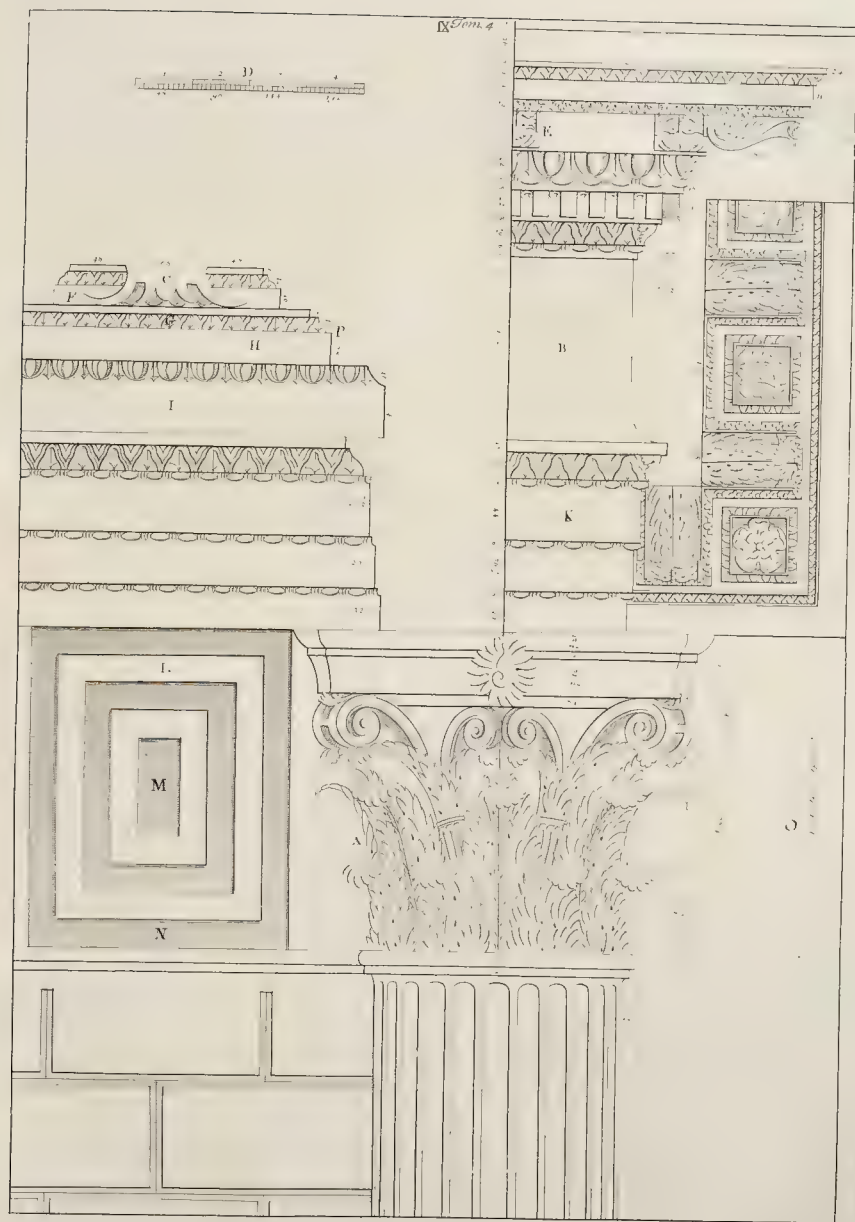


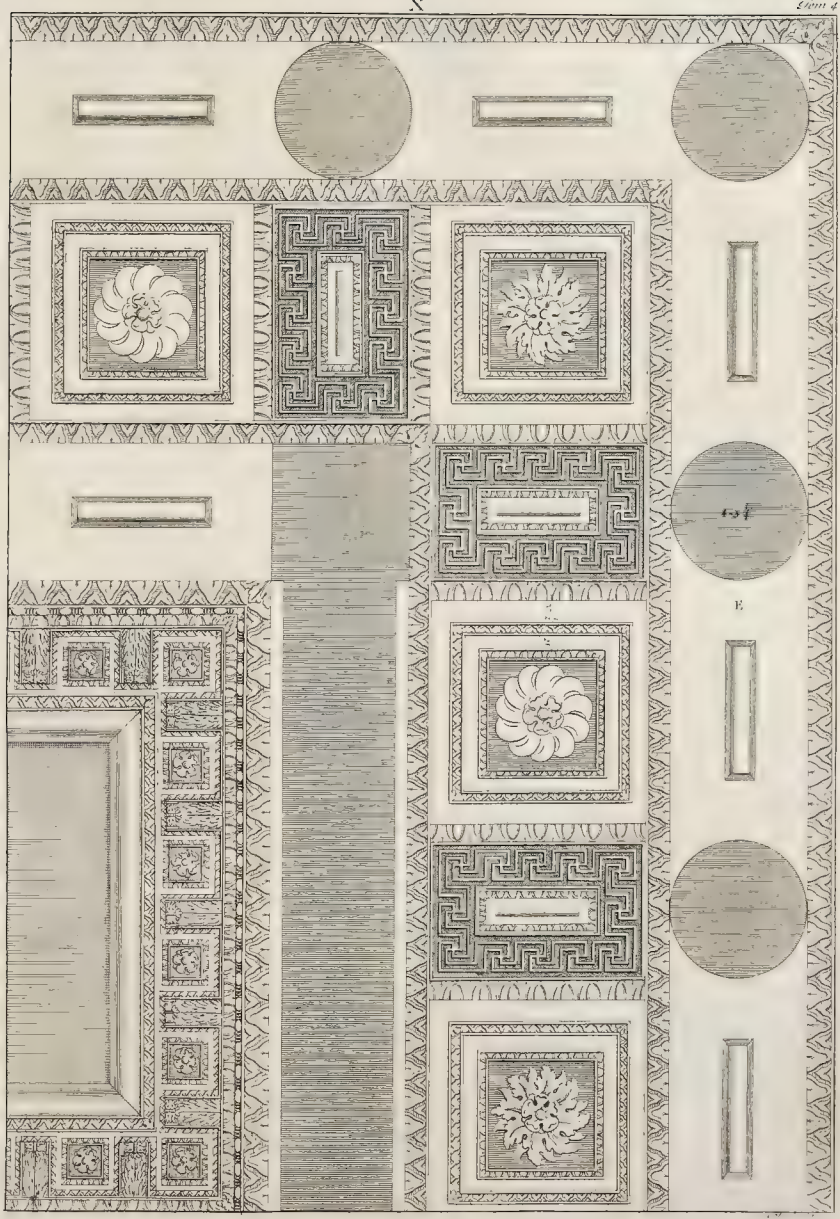








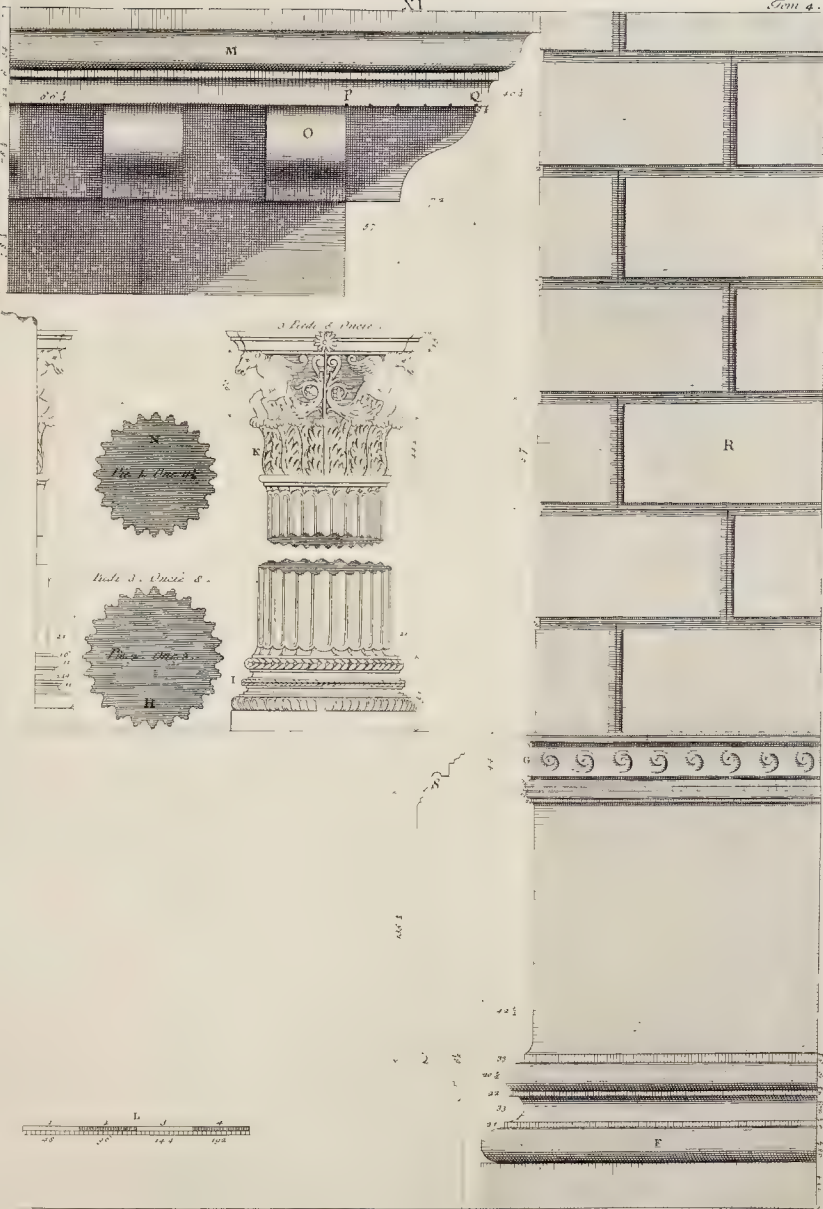


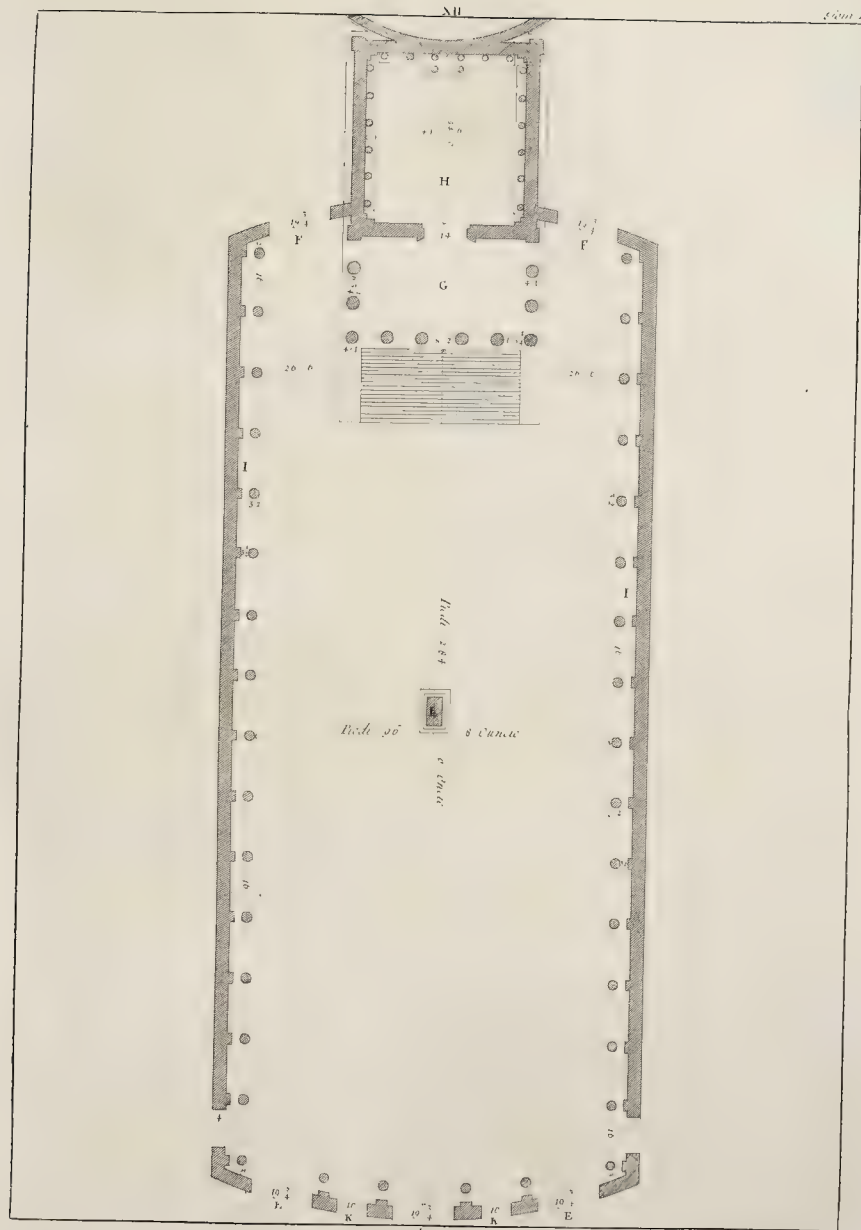




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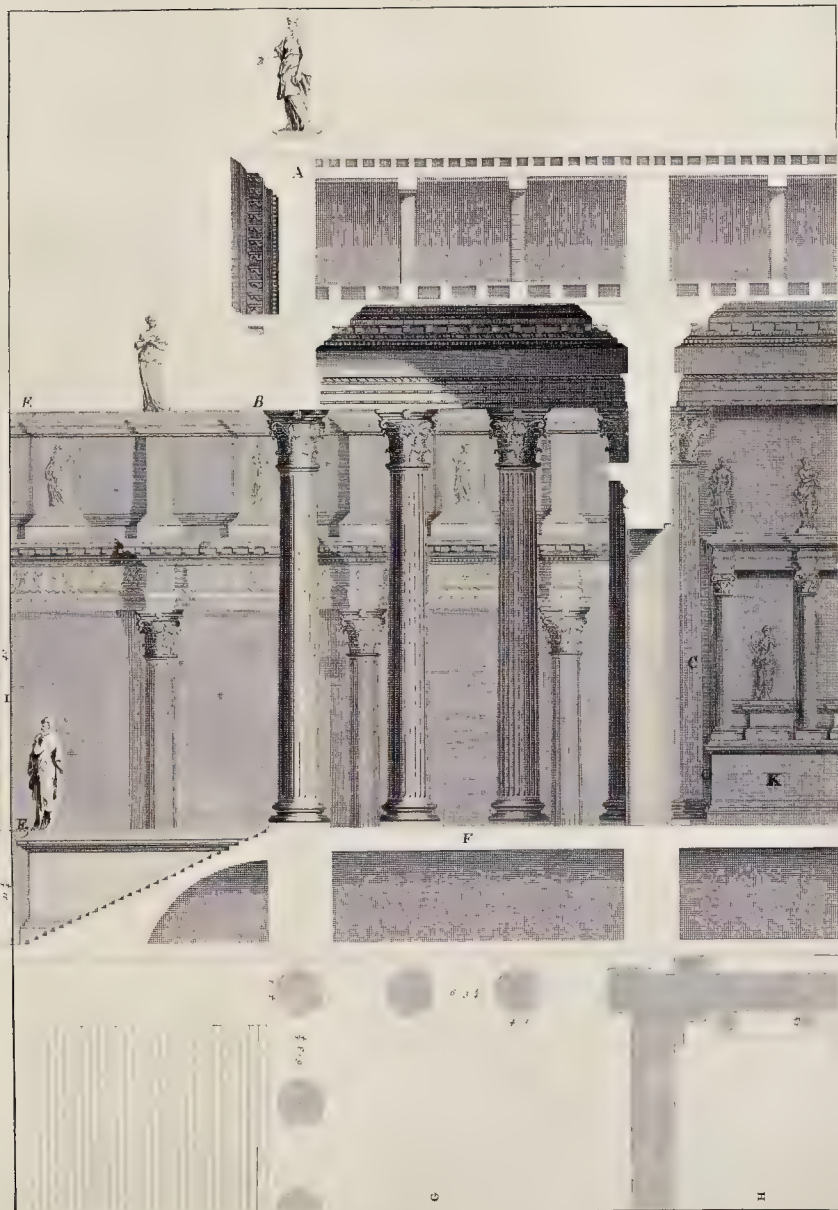
Plan 4.

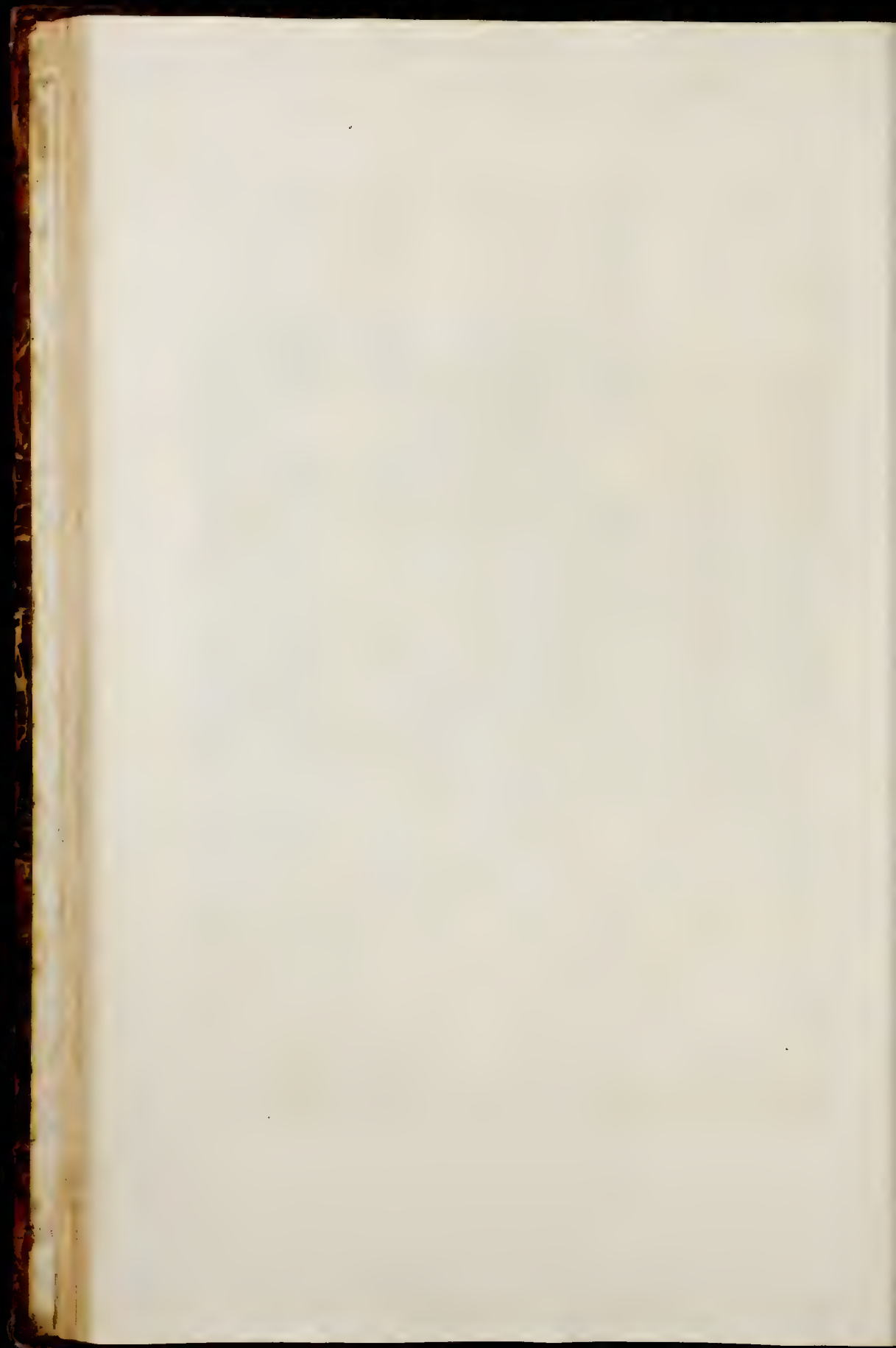


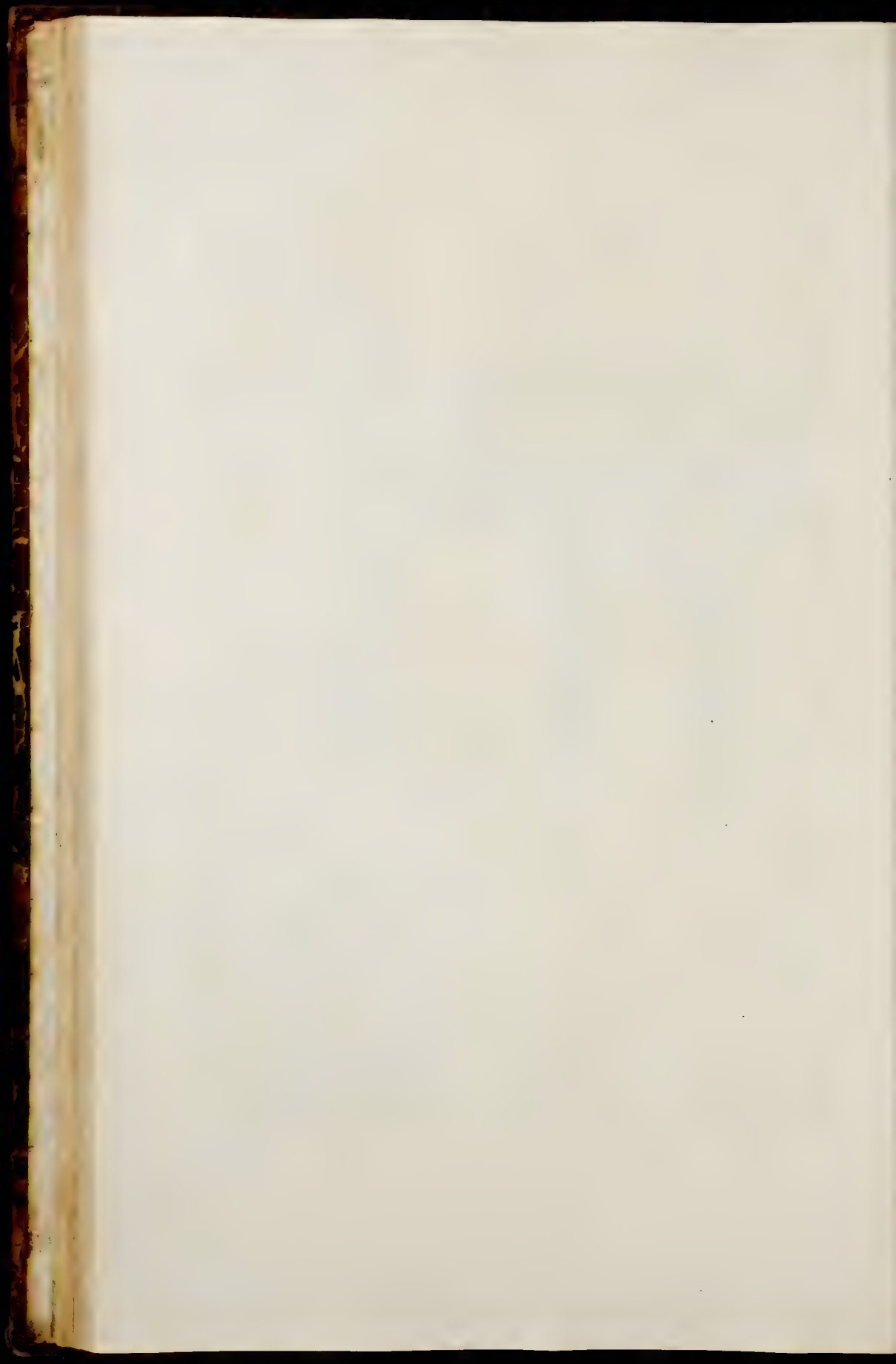


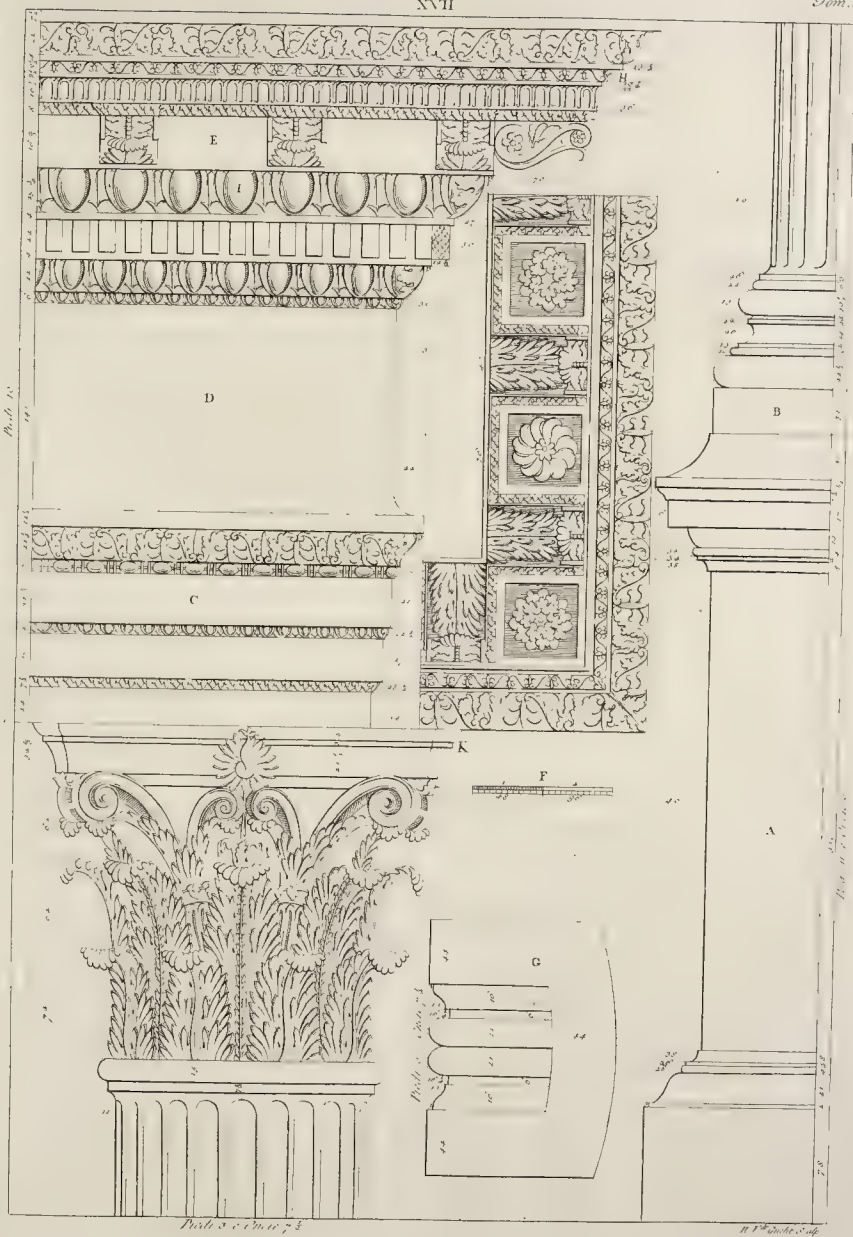




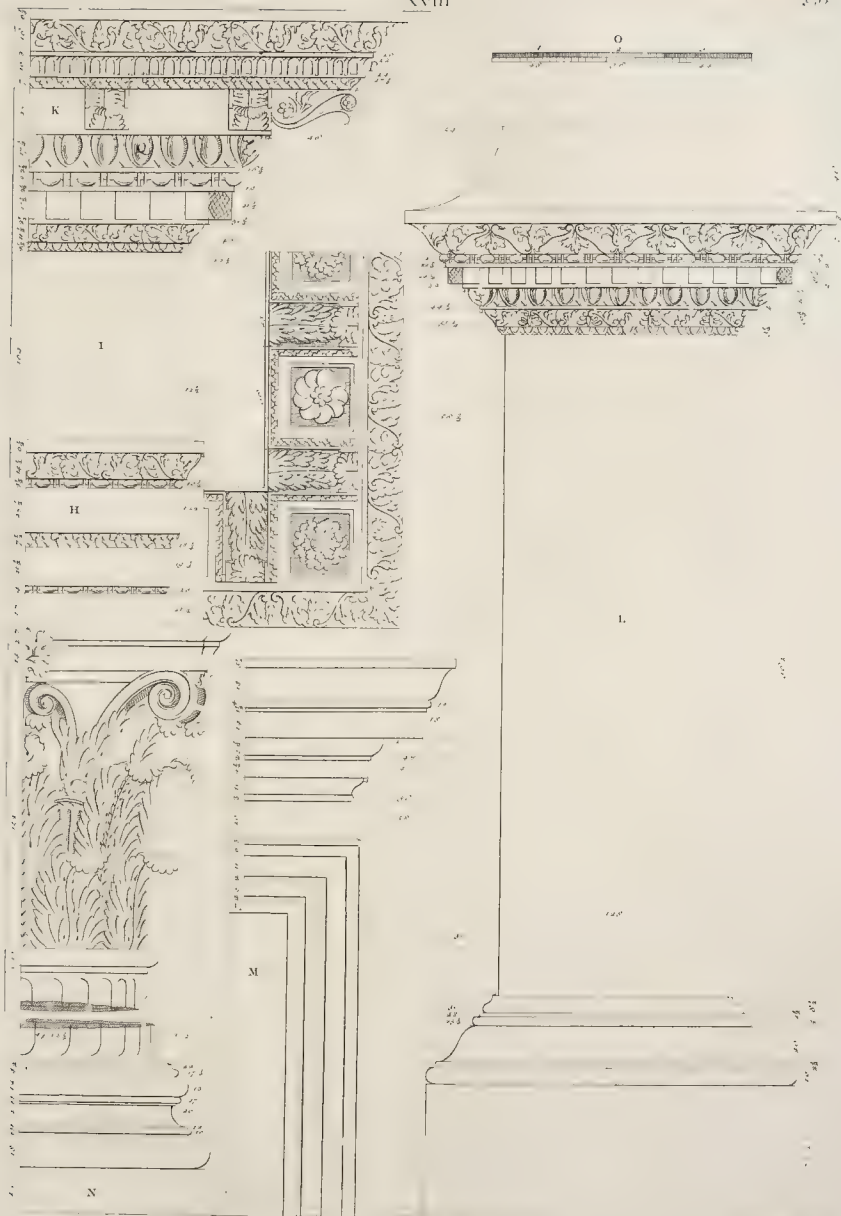




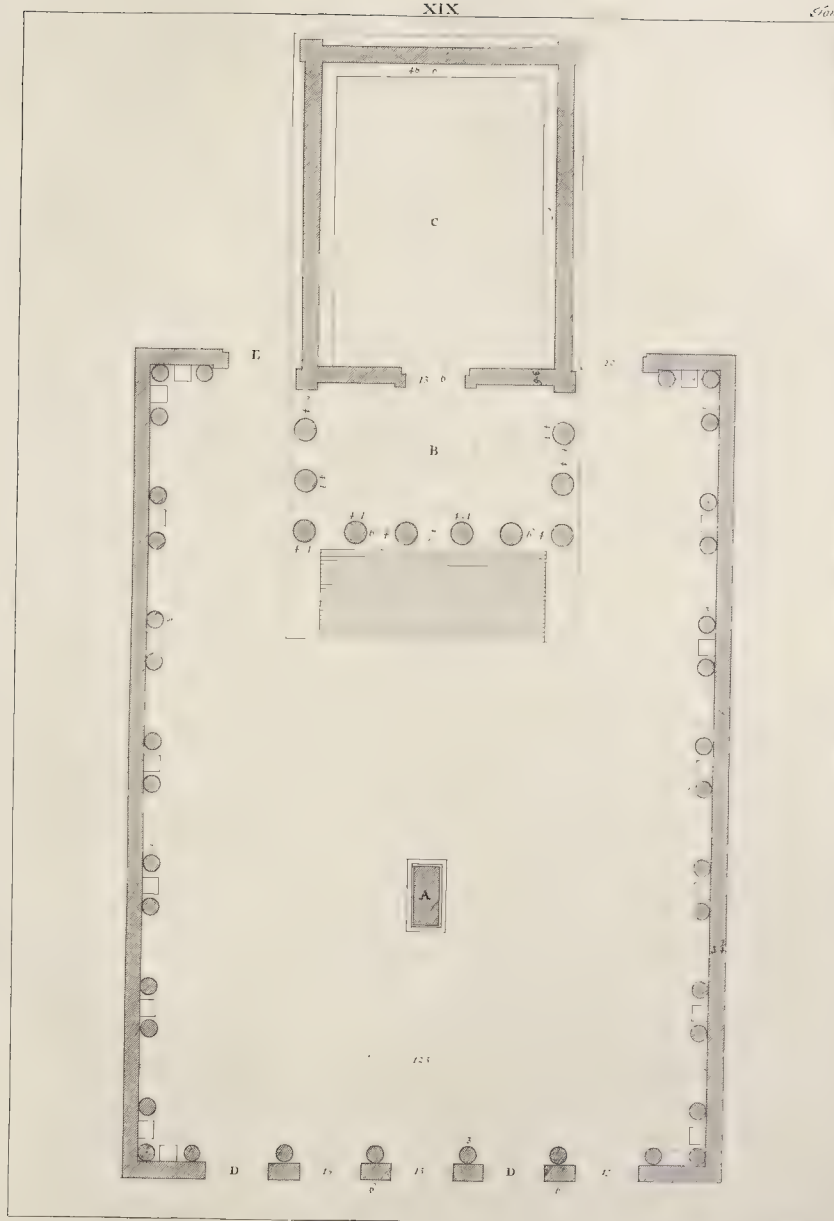






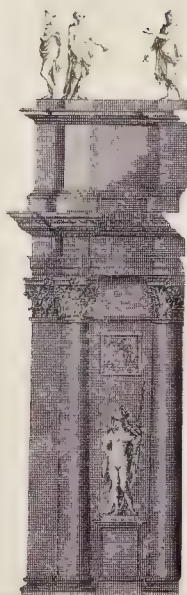
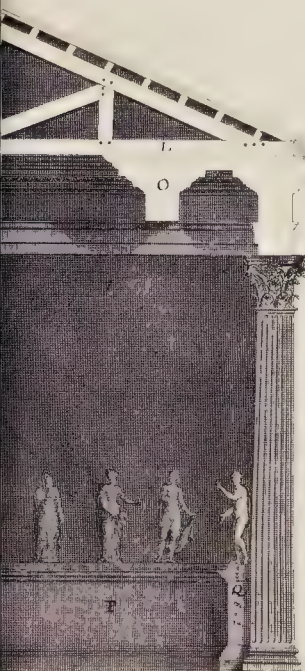


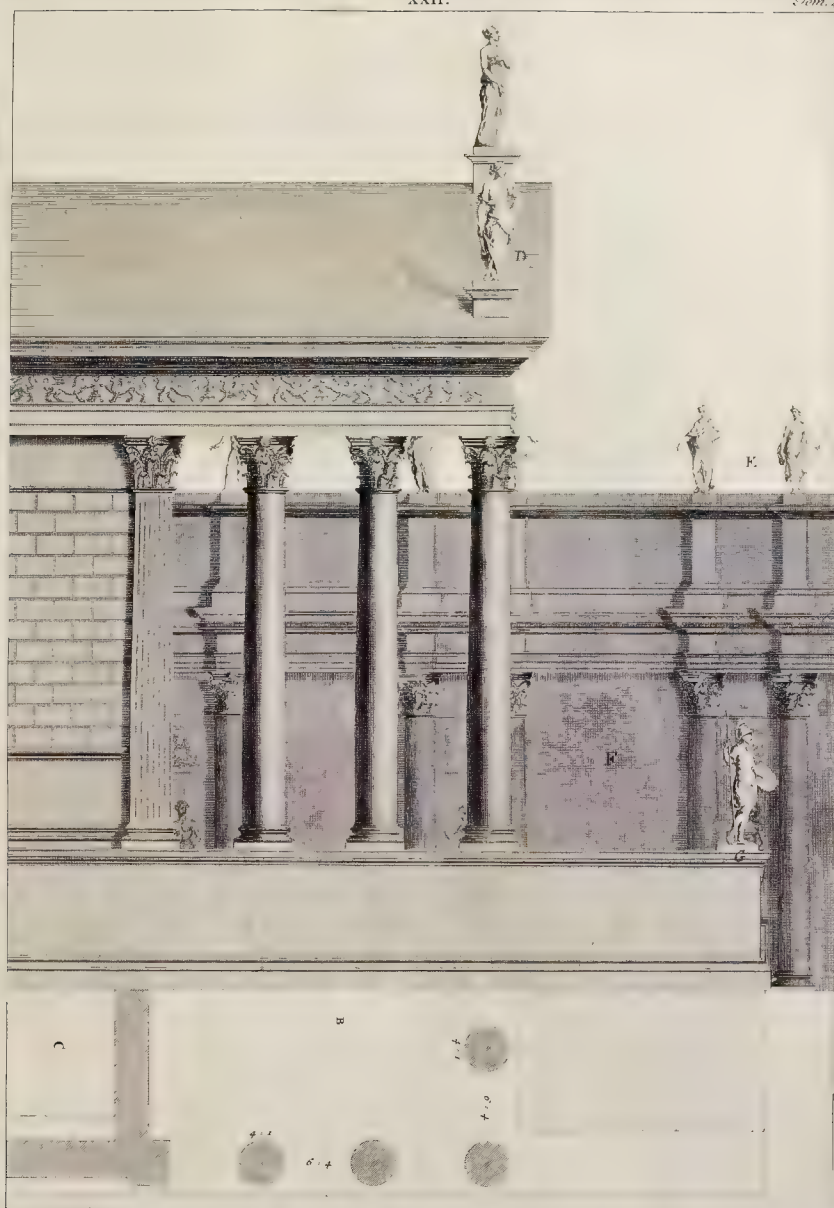


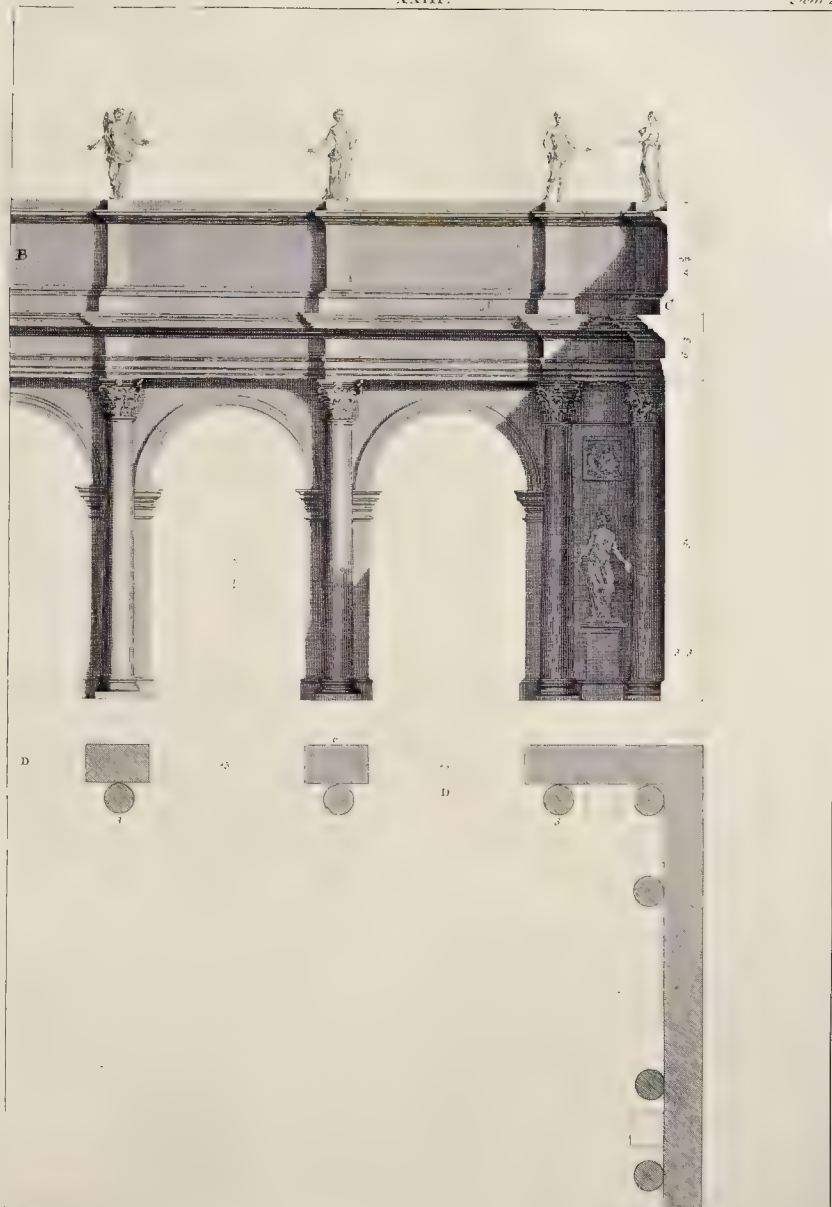


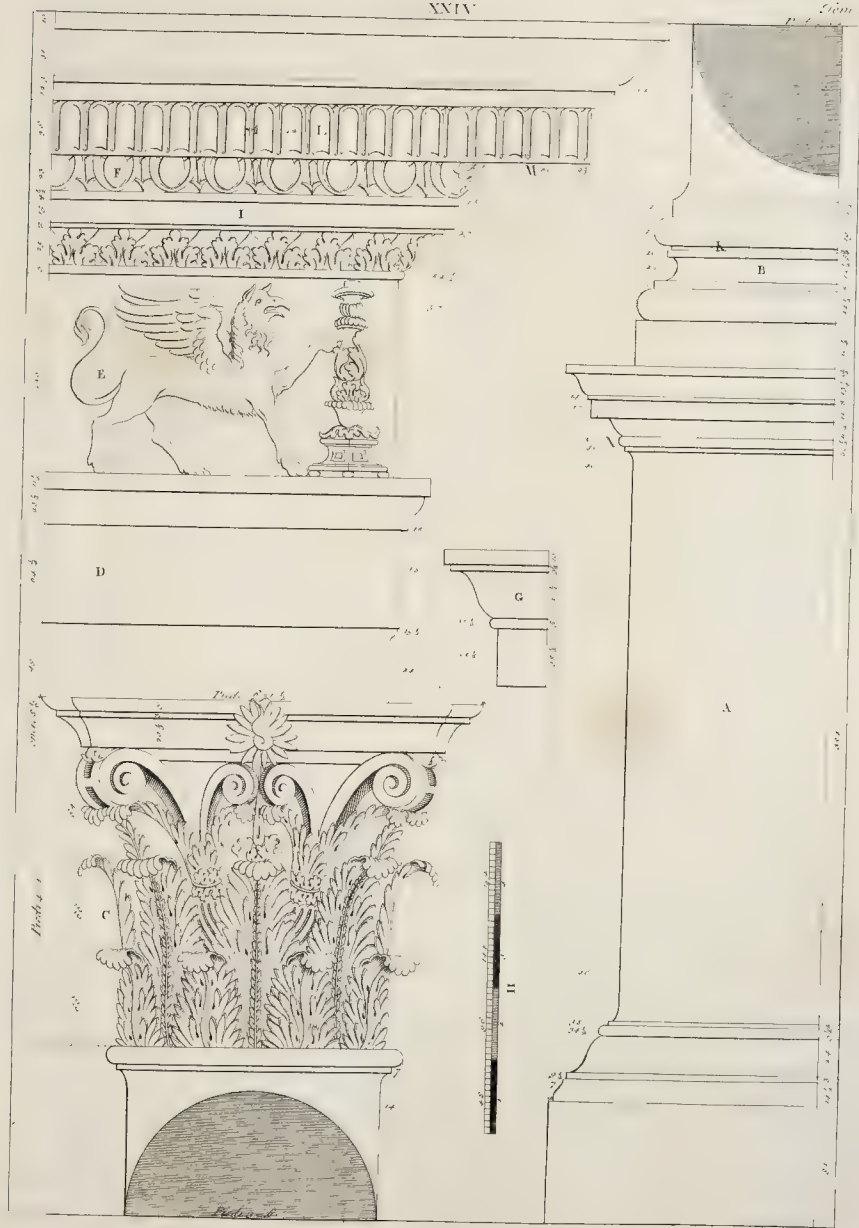


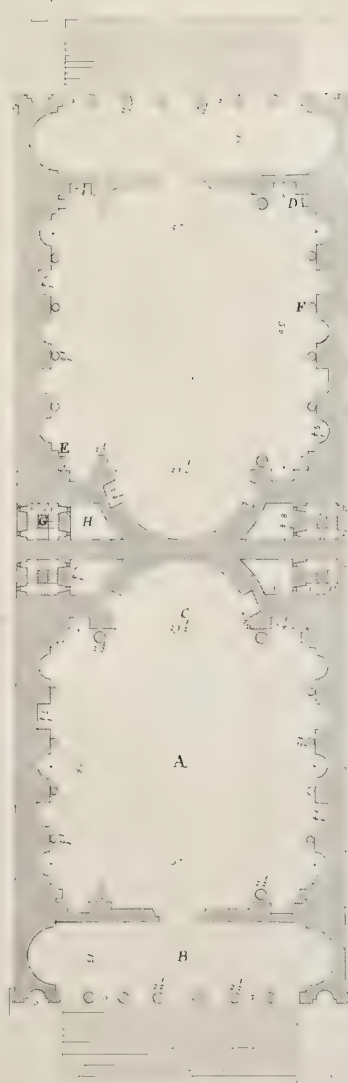
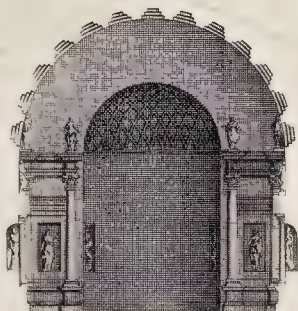


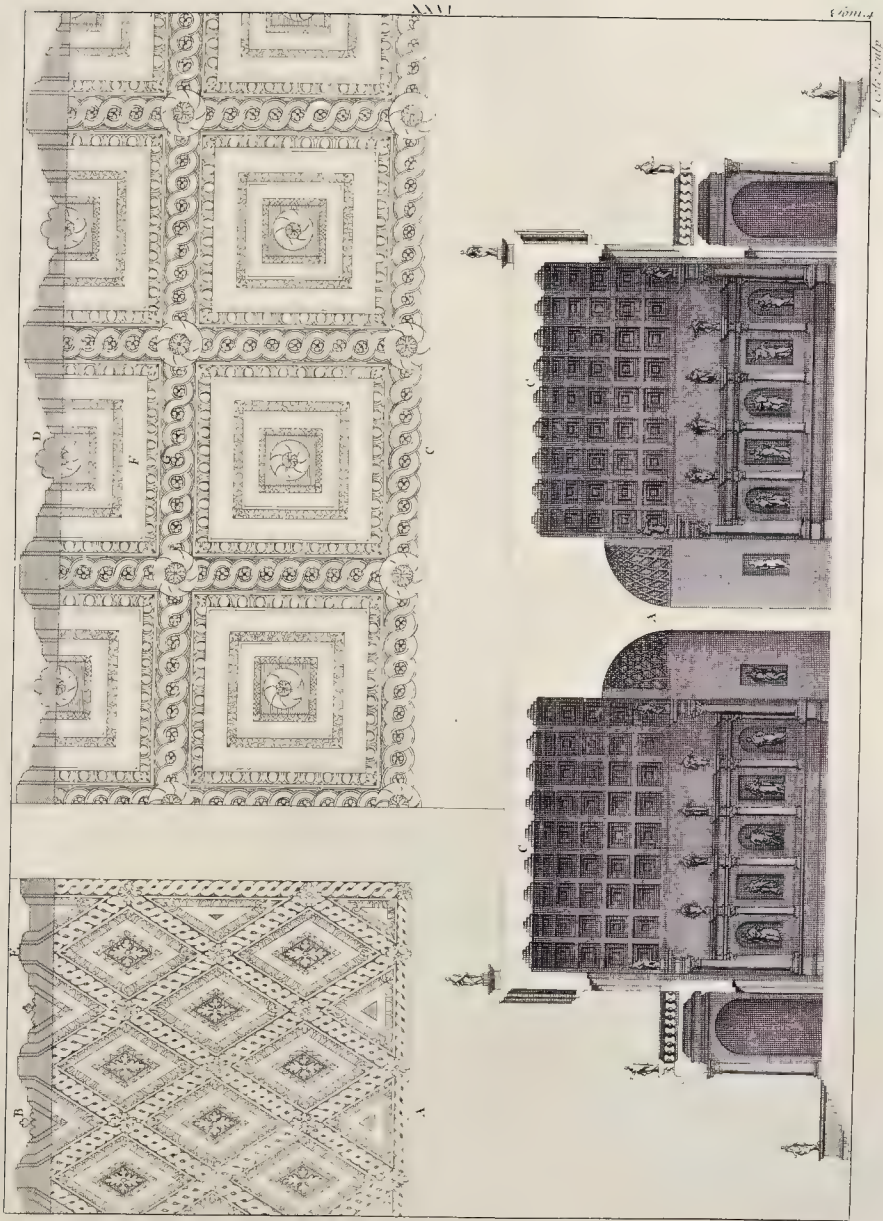


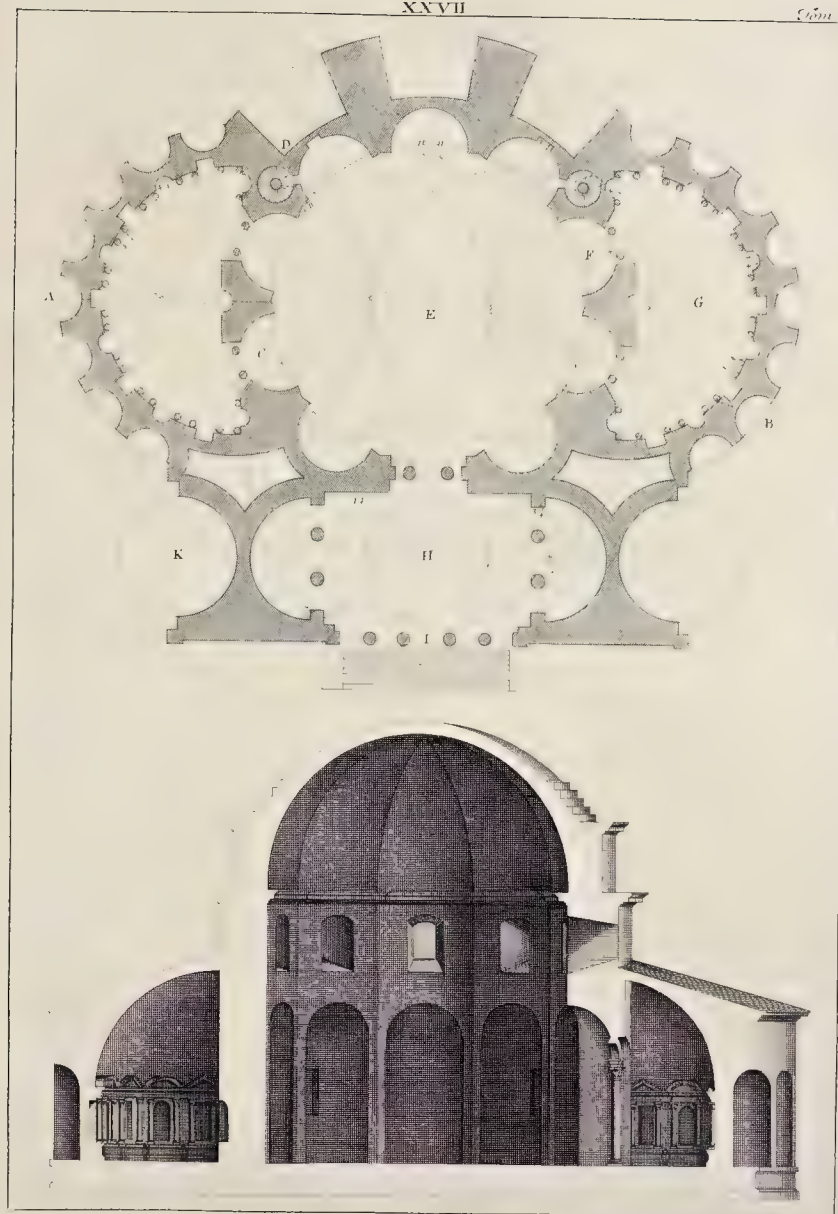


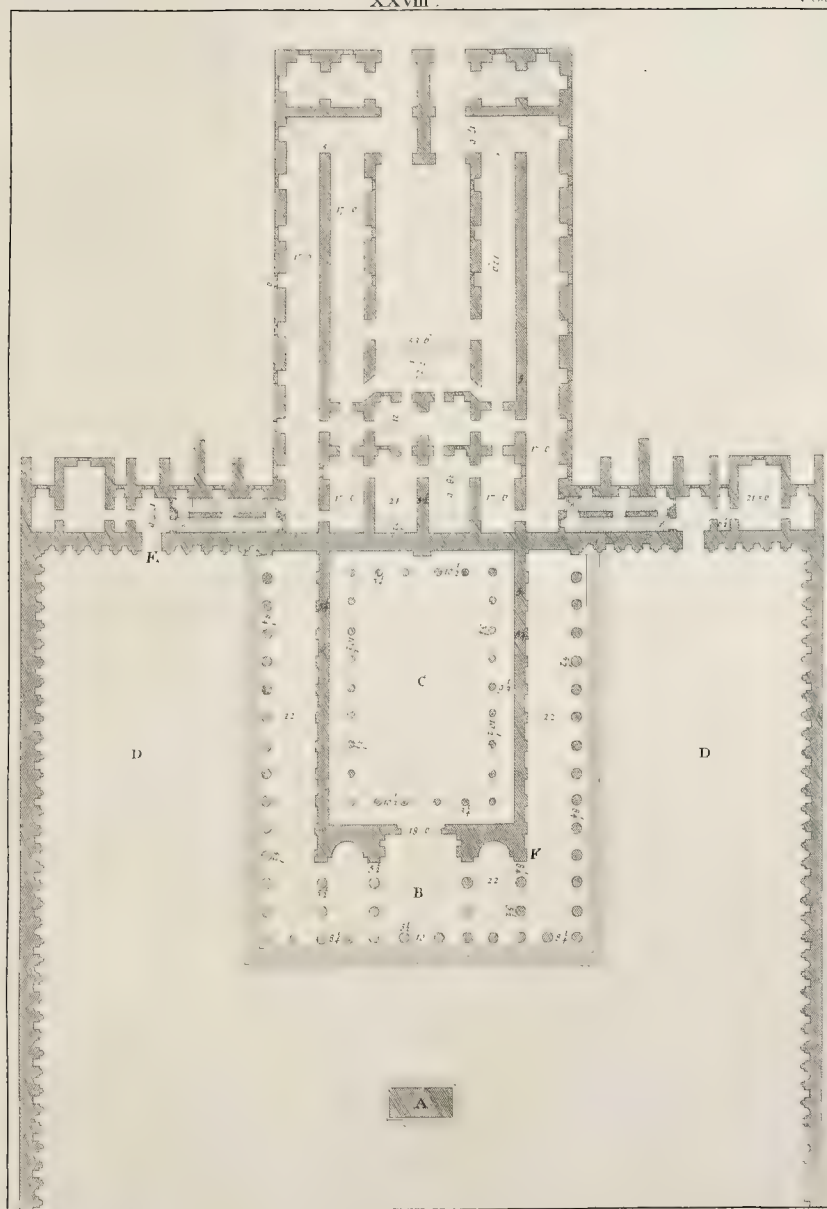




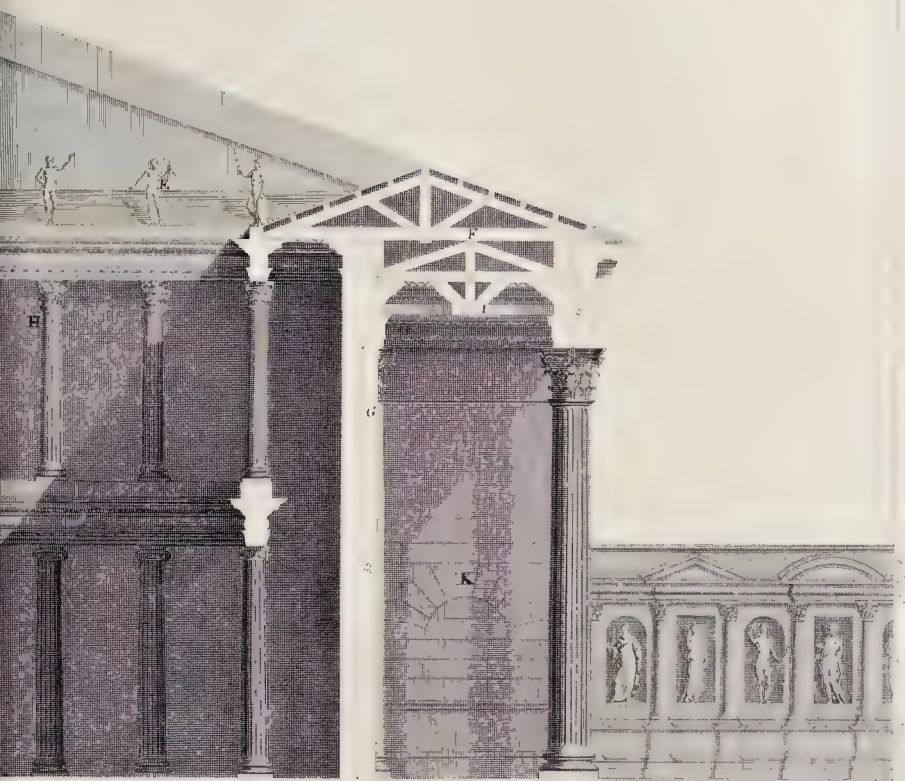




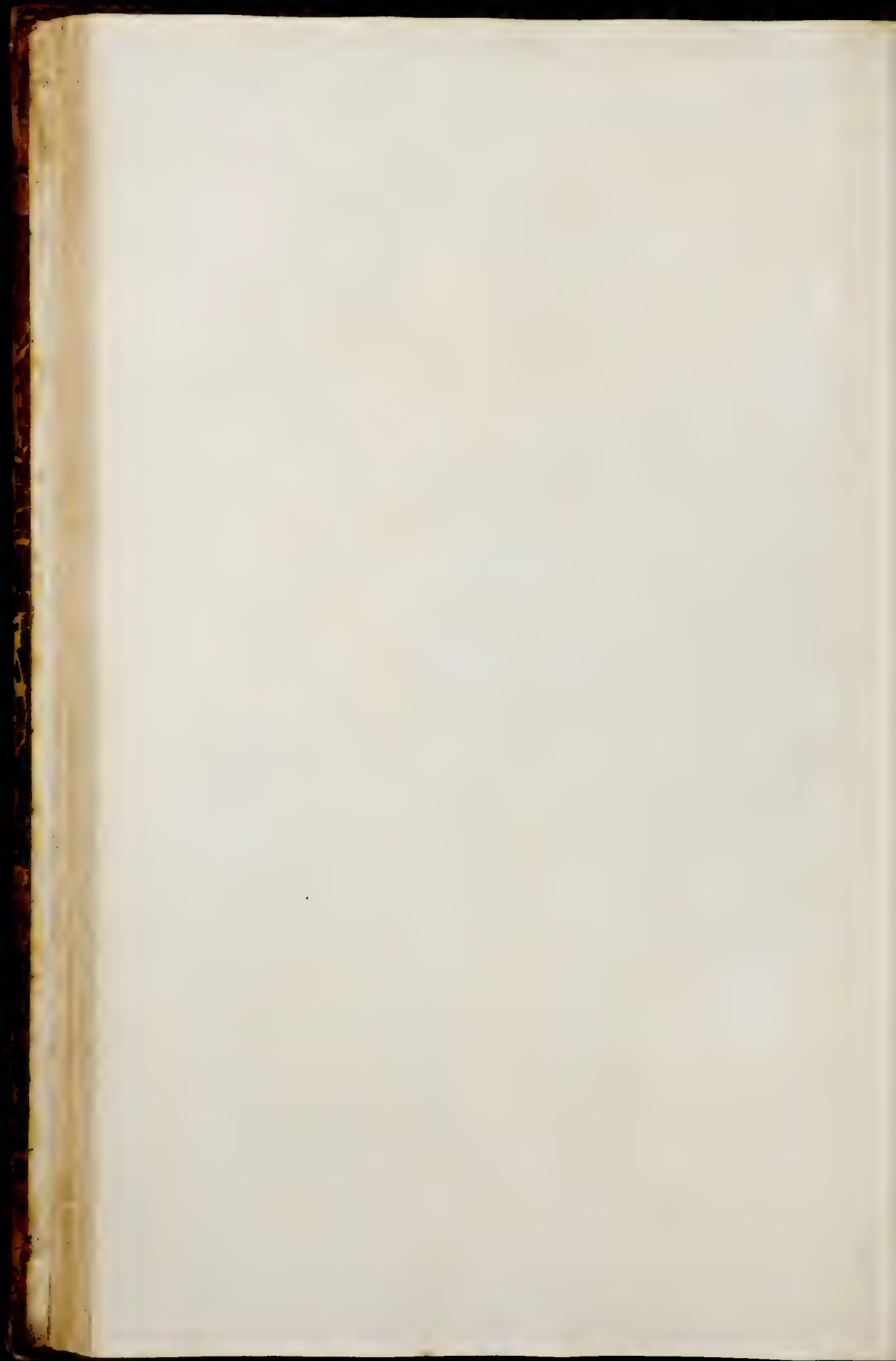


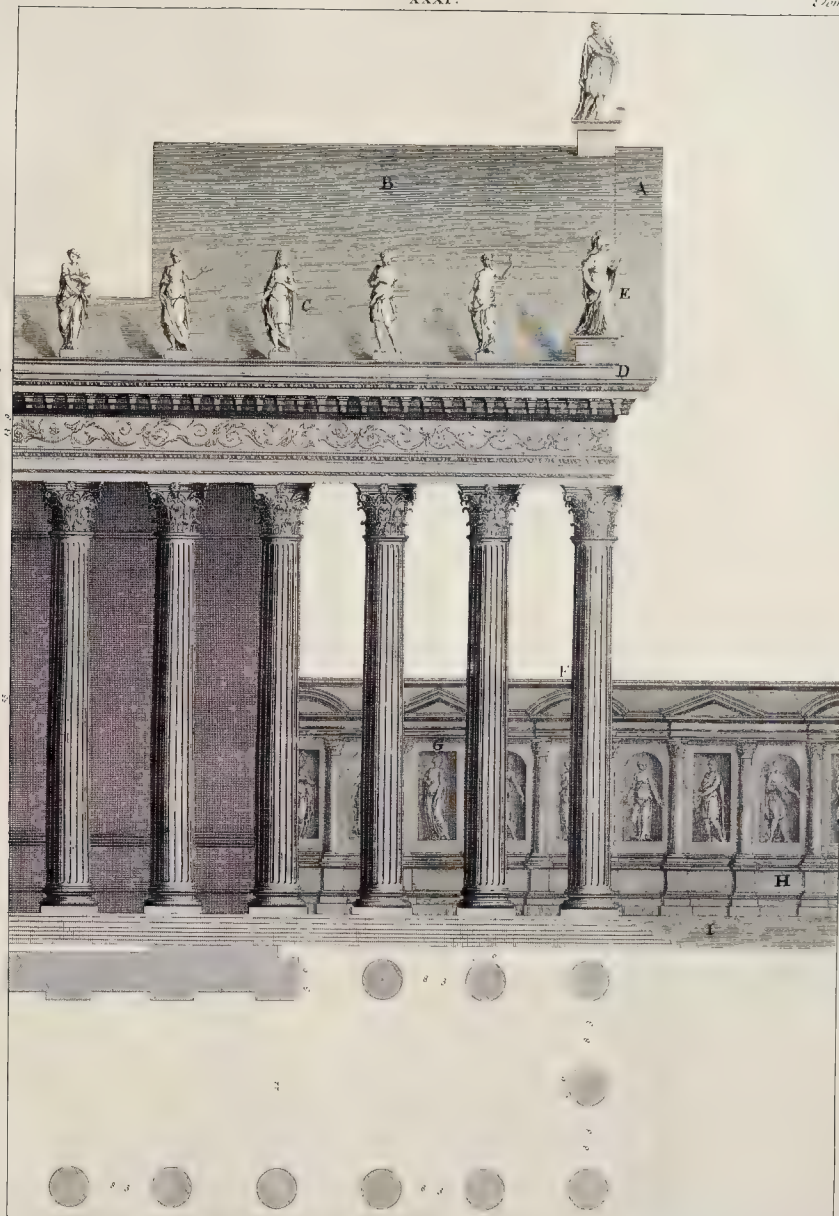


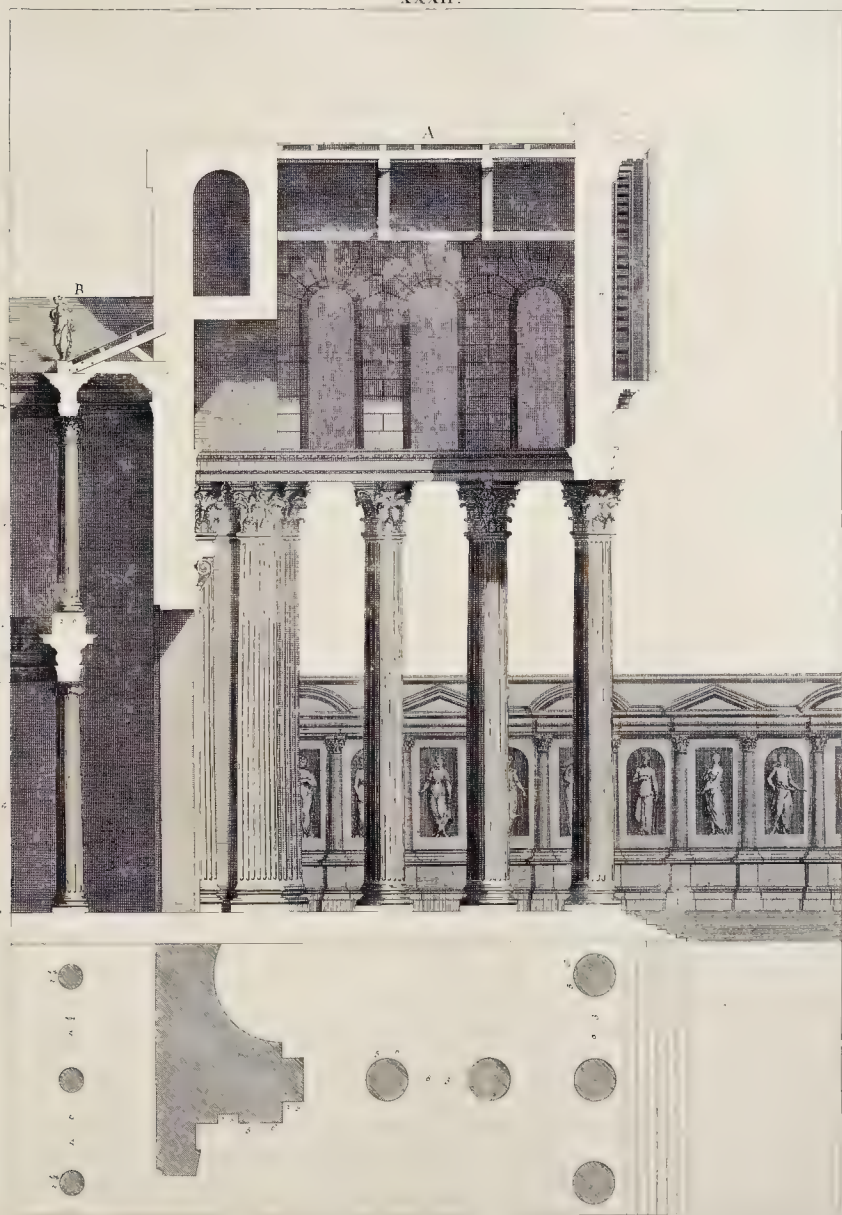


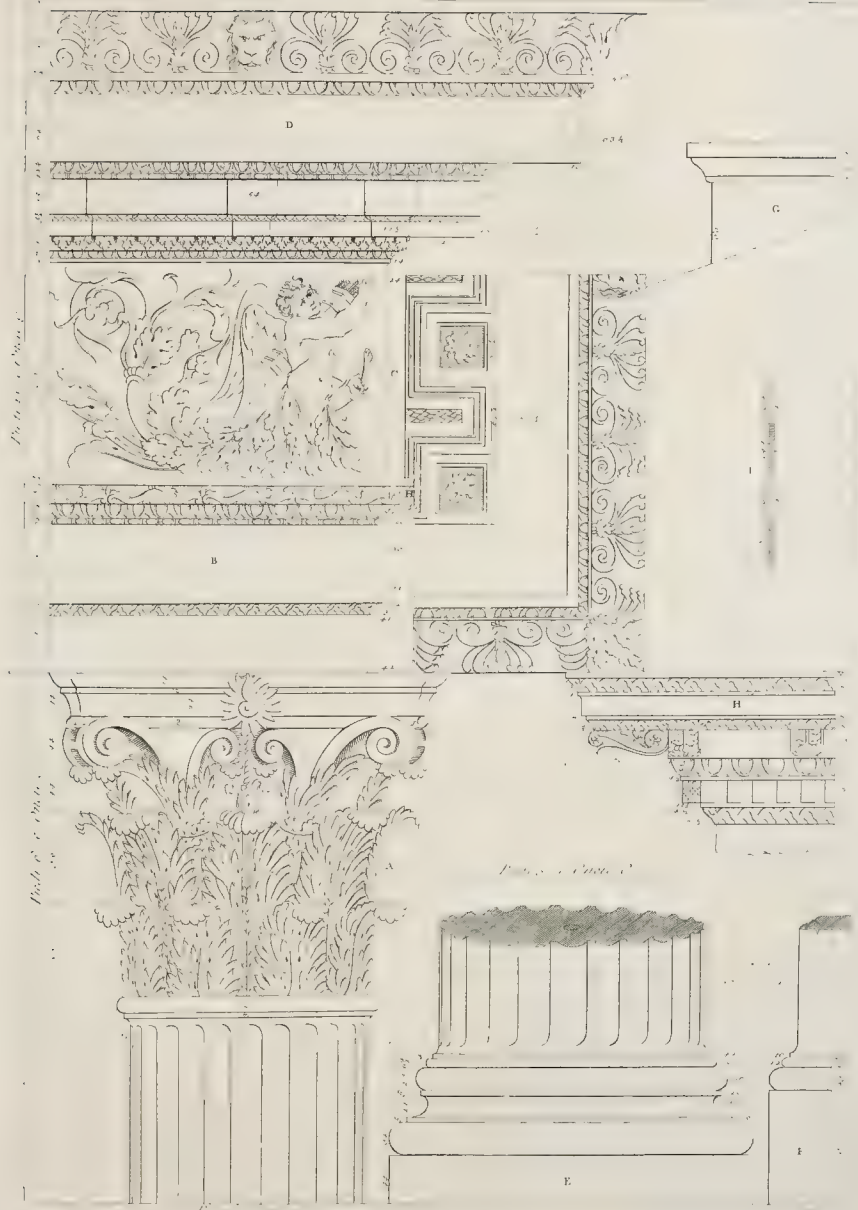


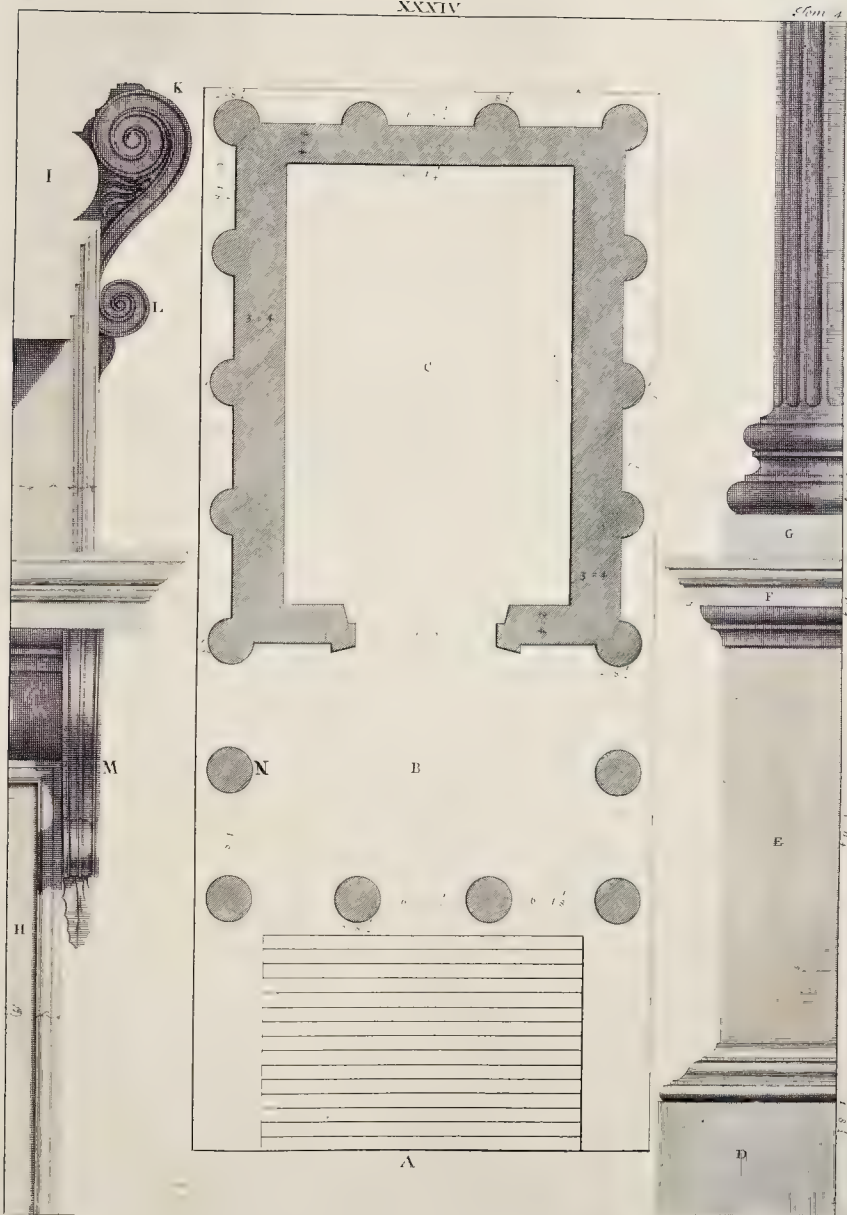
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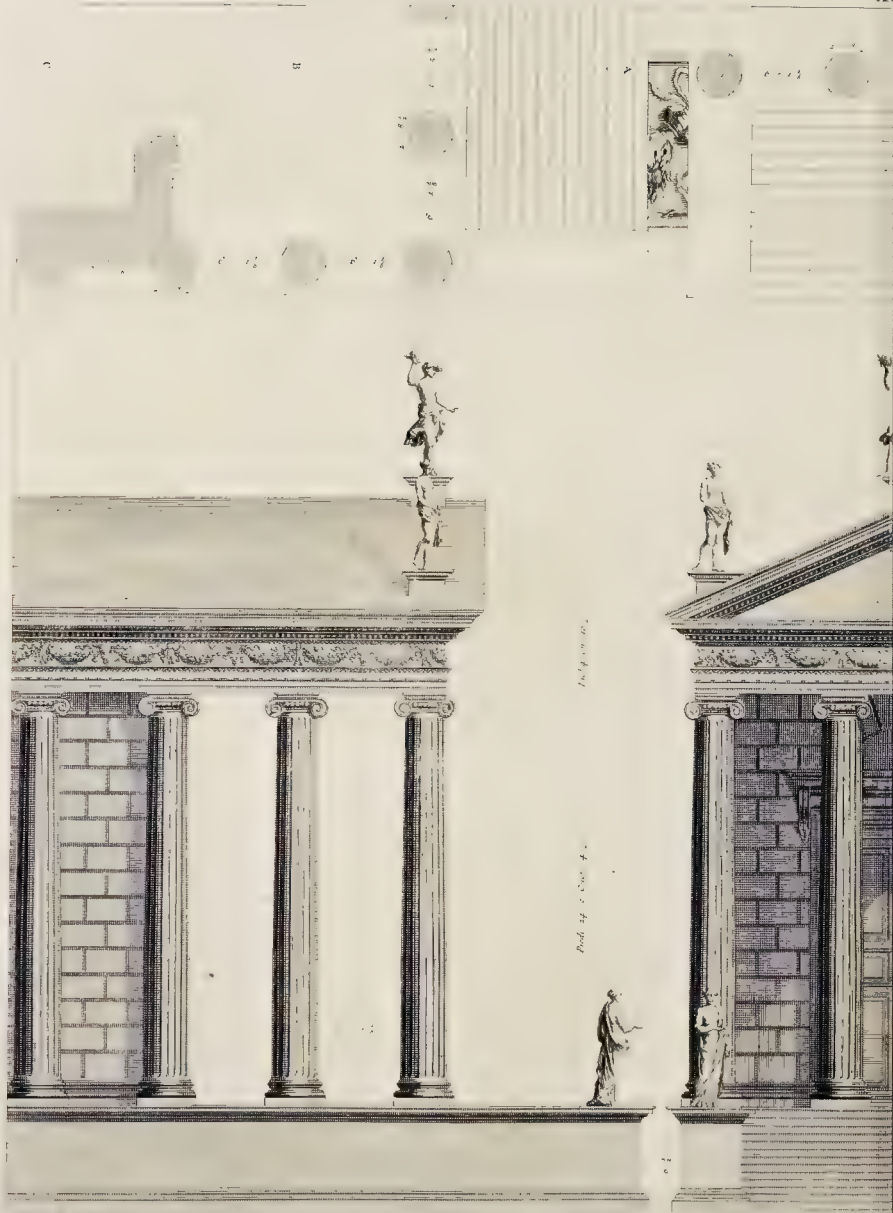


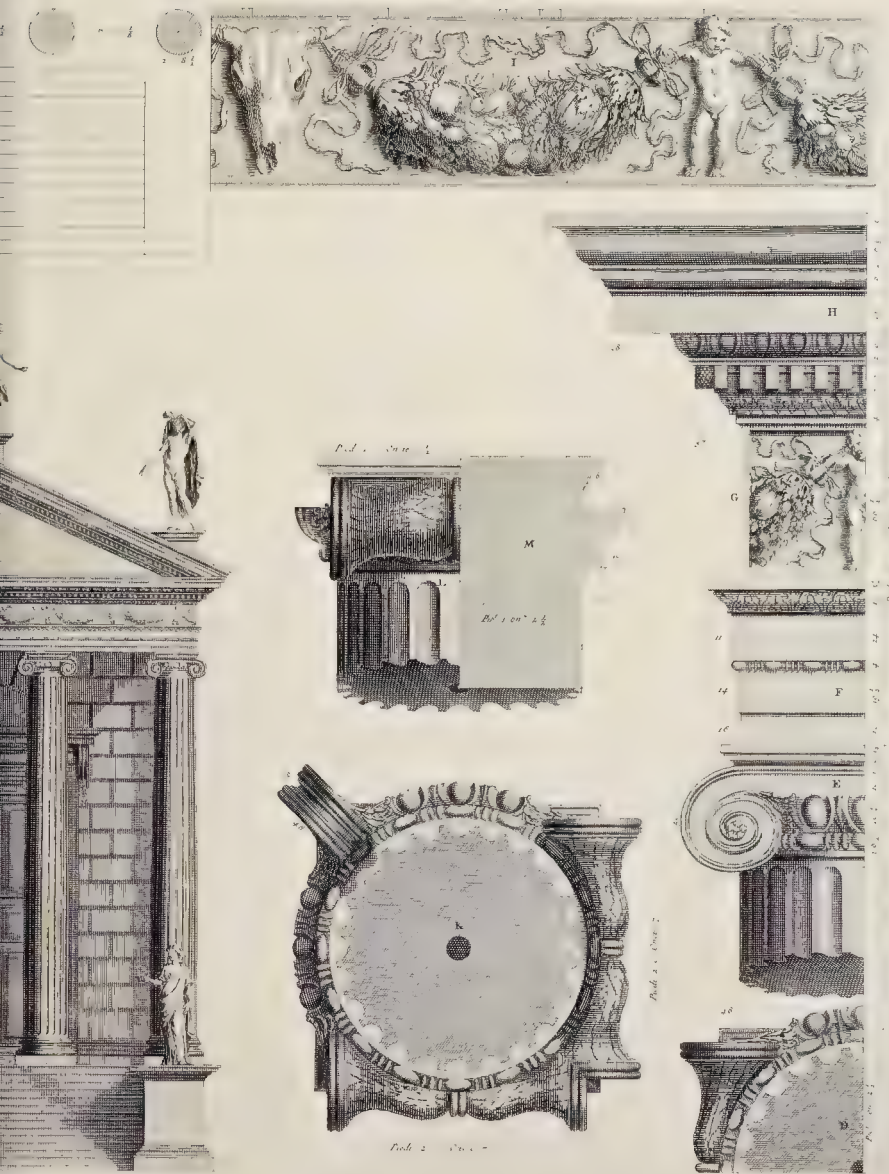


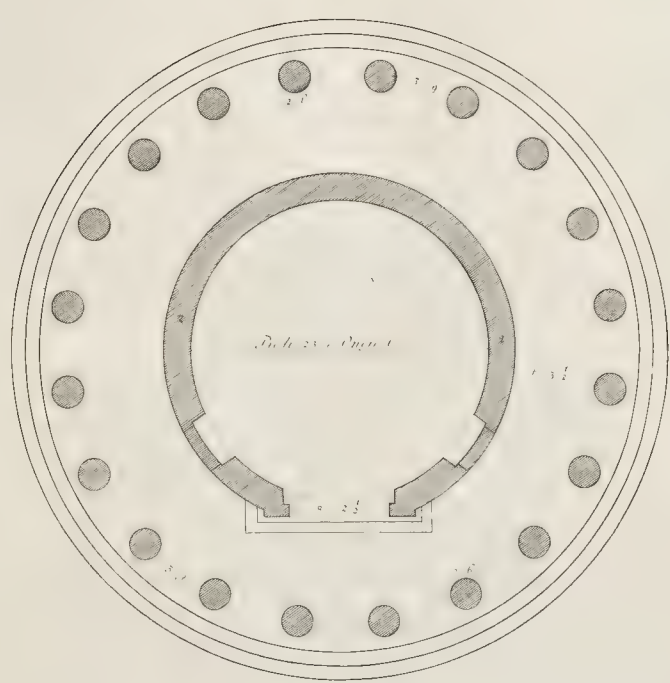


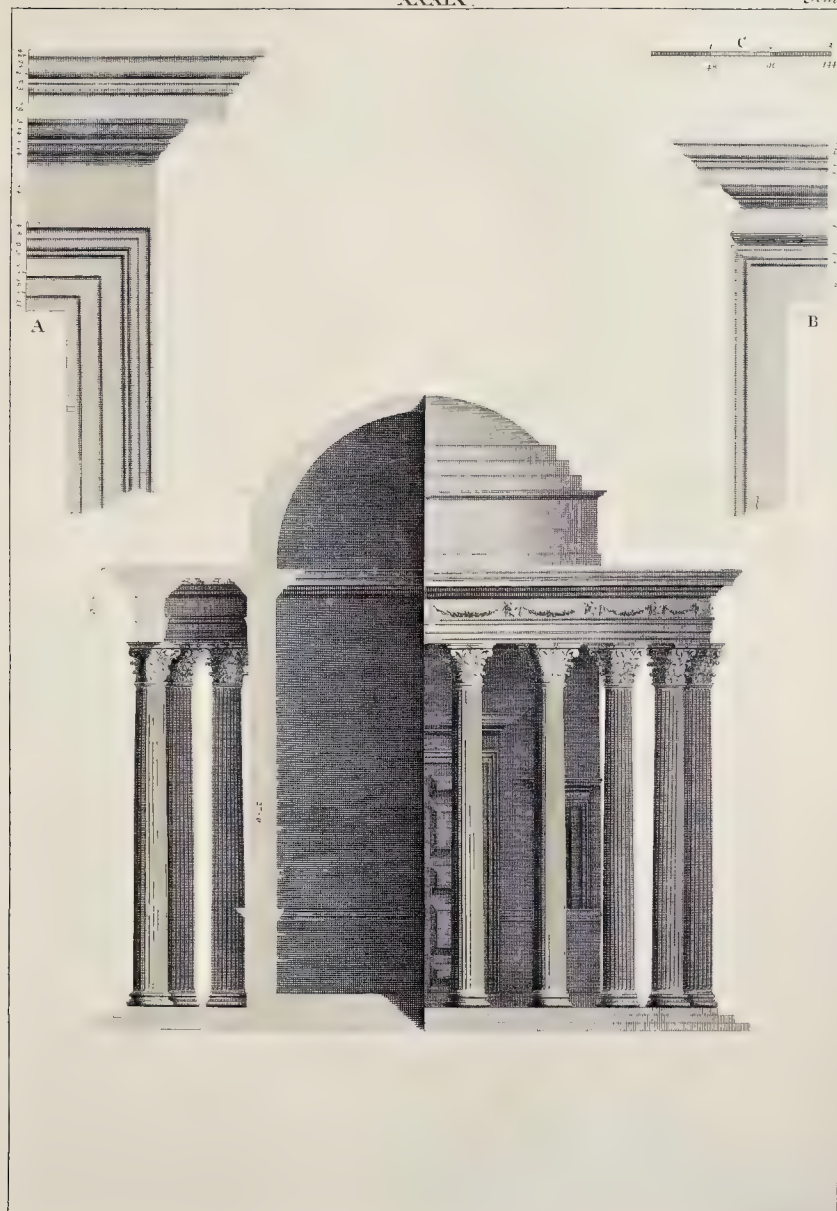


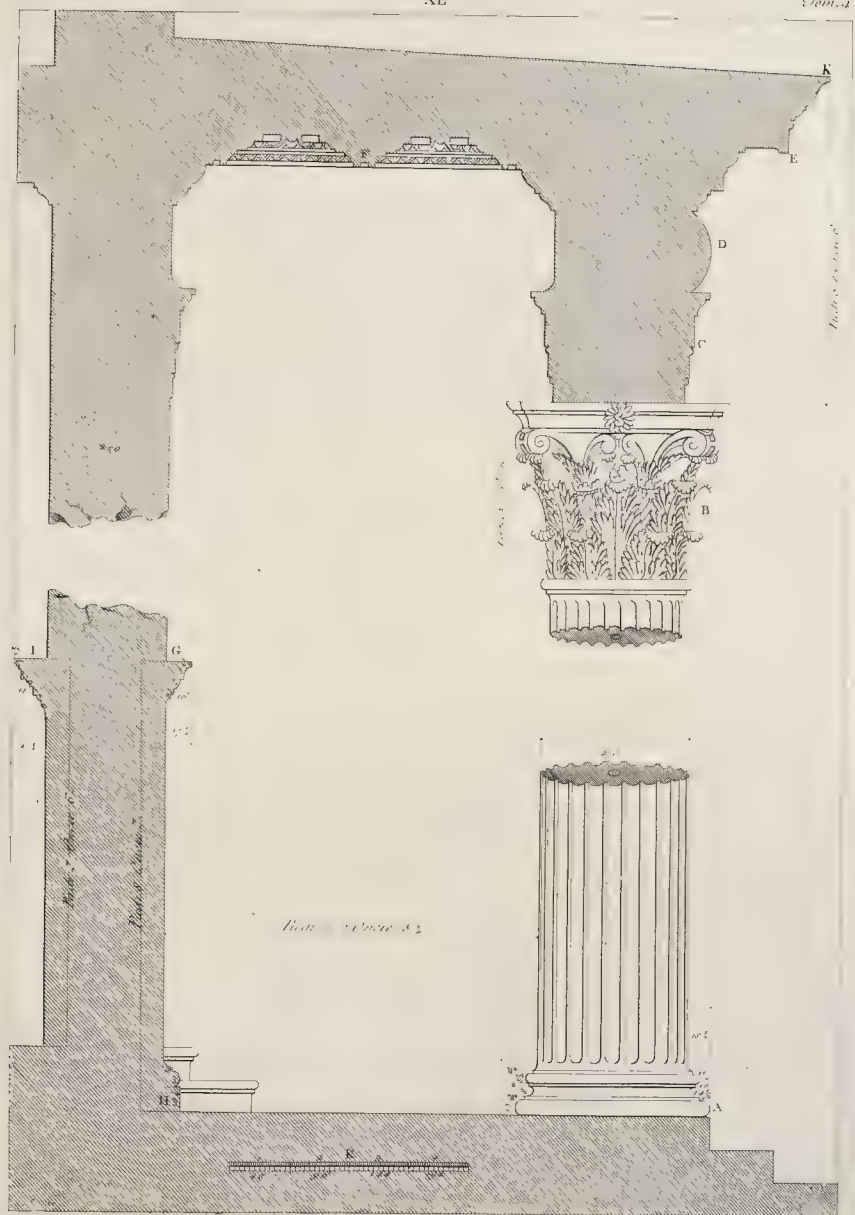


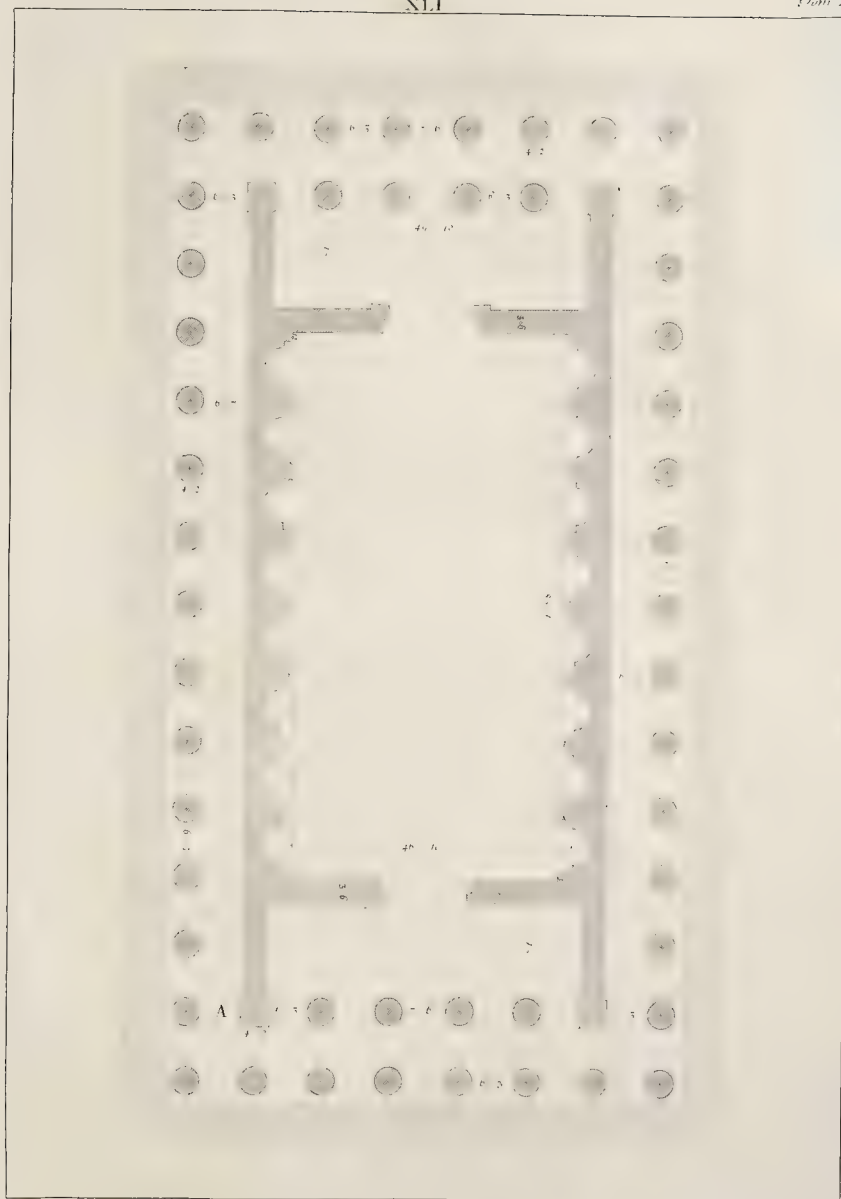


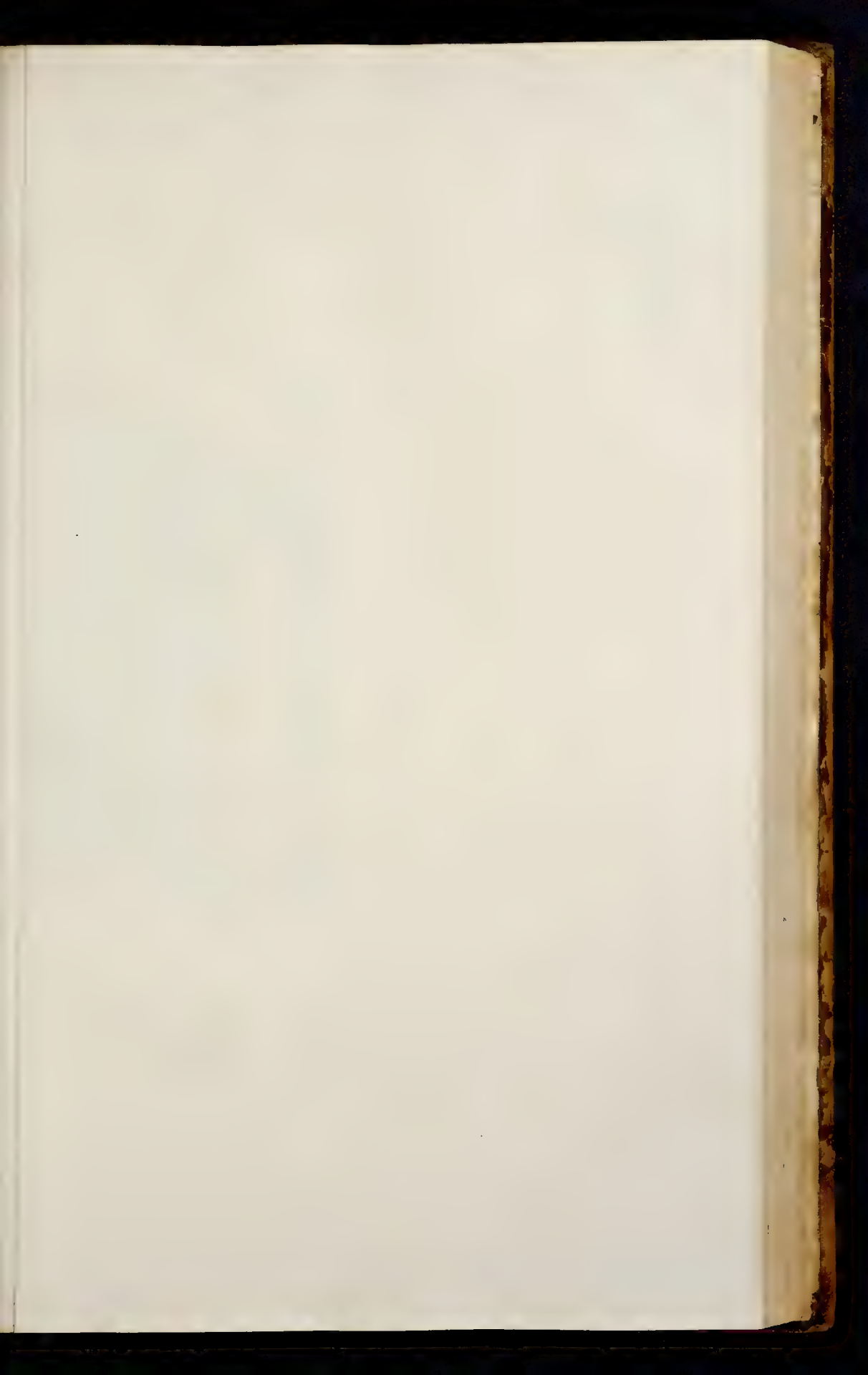














Pl. 1. 1. 1. 1. 1.

Pl. 1. 1. 1. 1. 1.

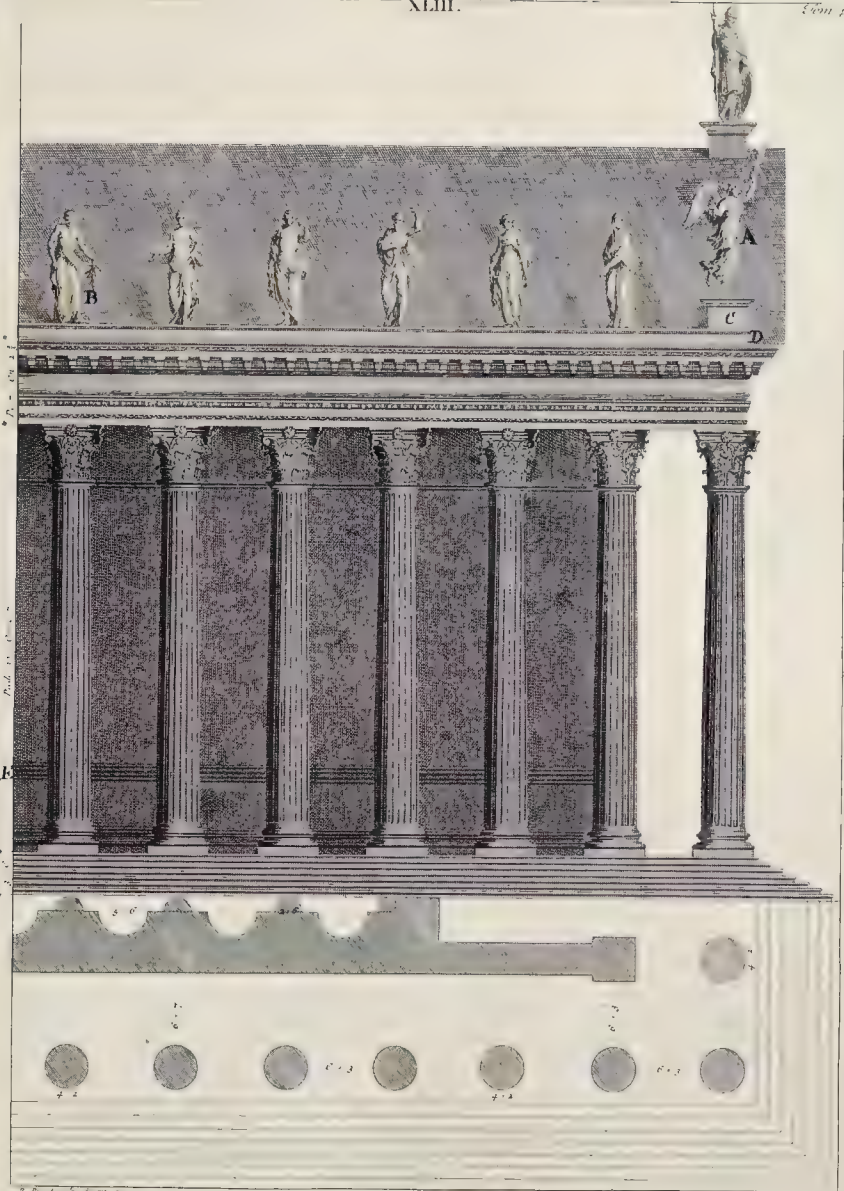
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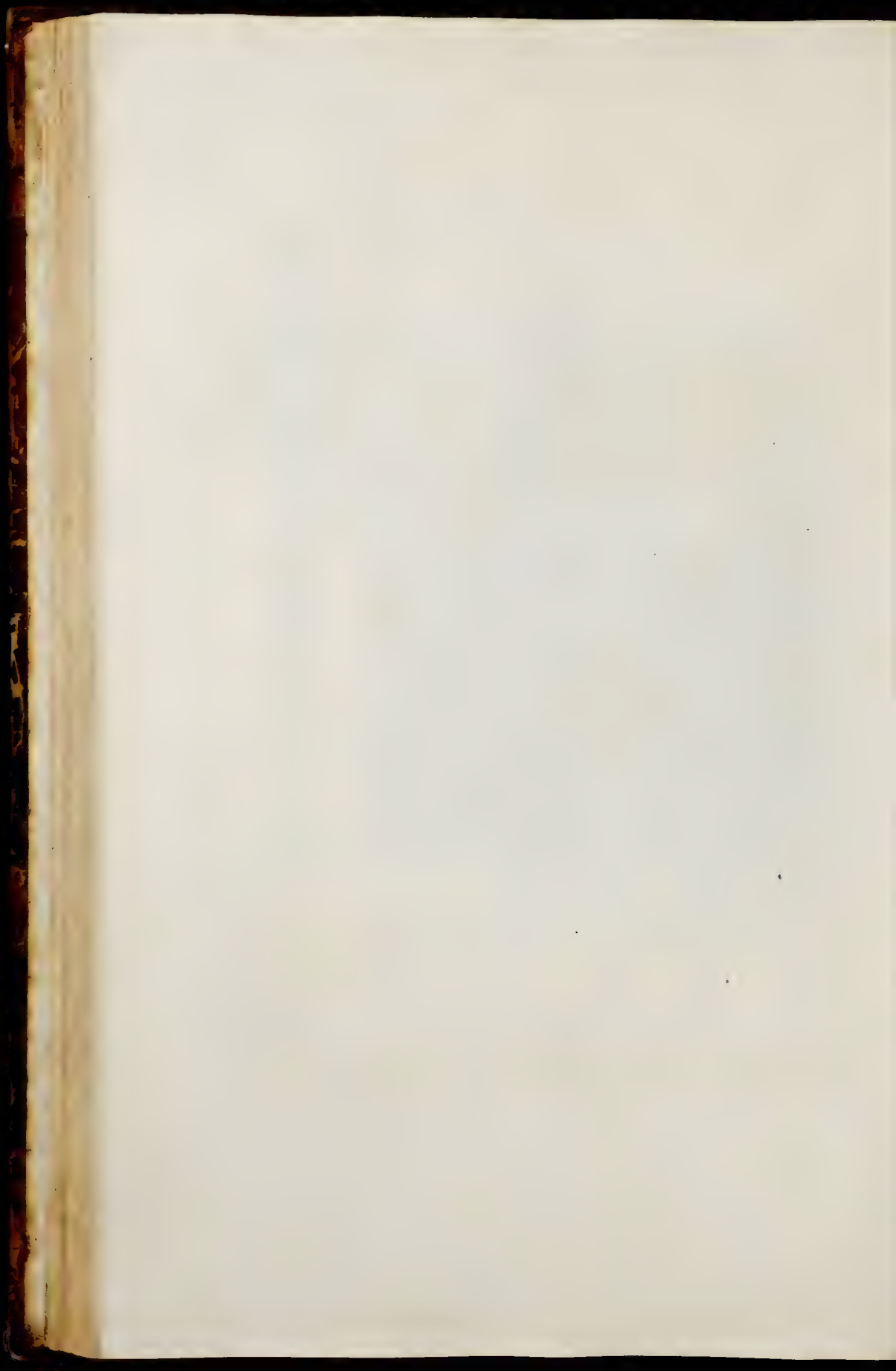


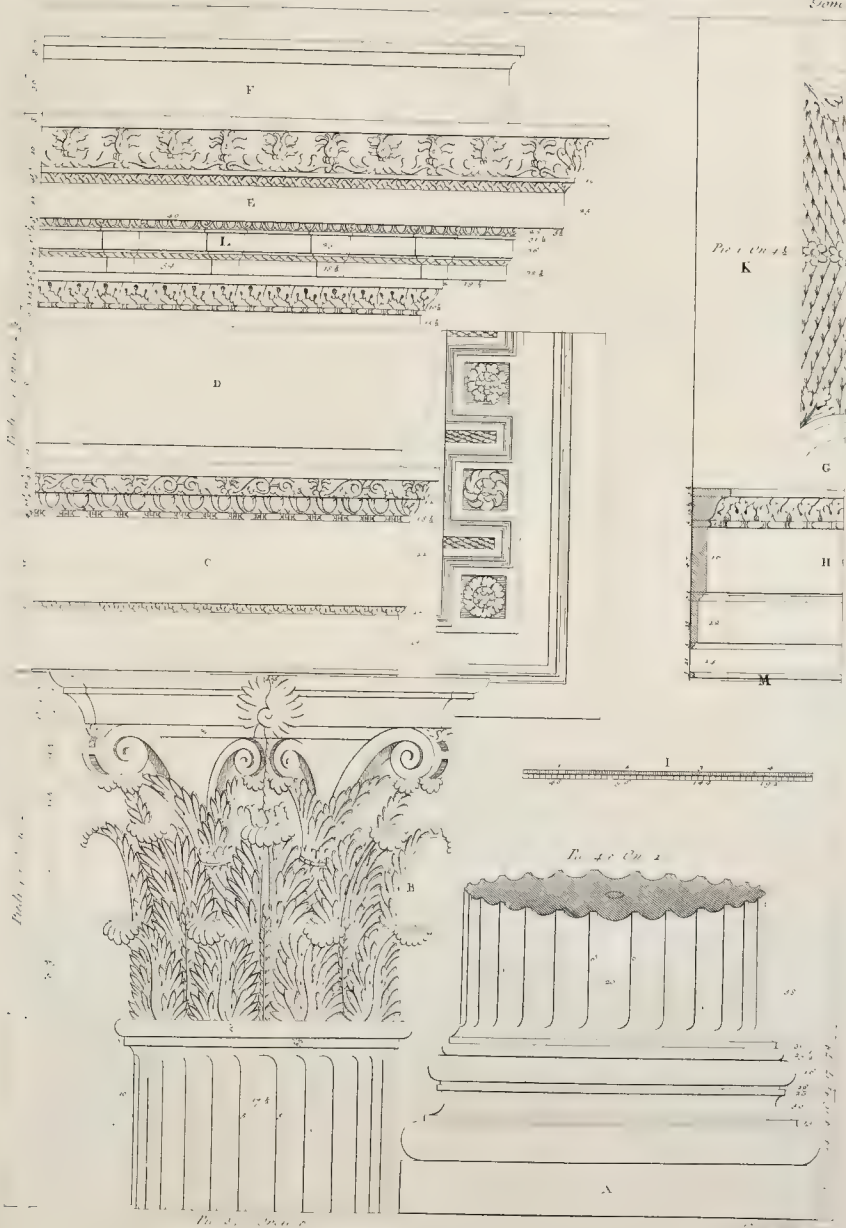
Plat. 39. Class. 7.

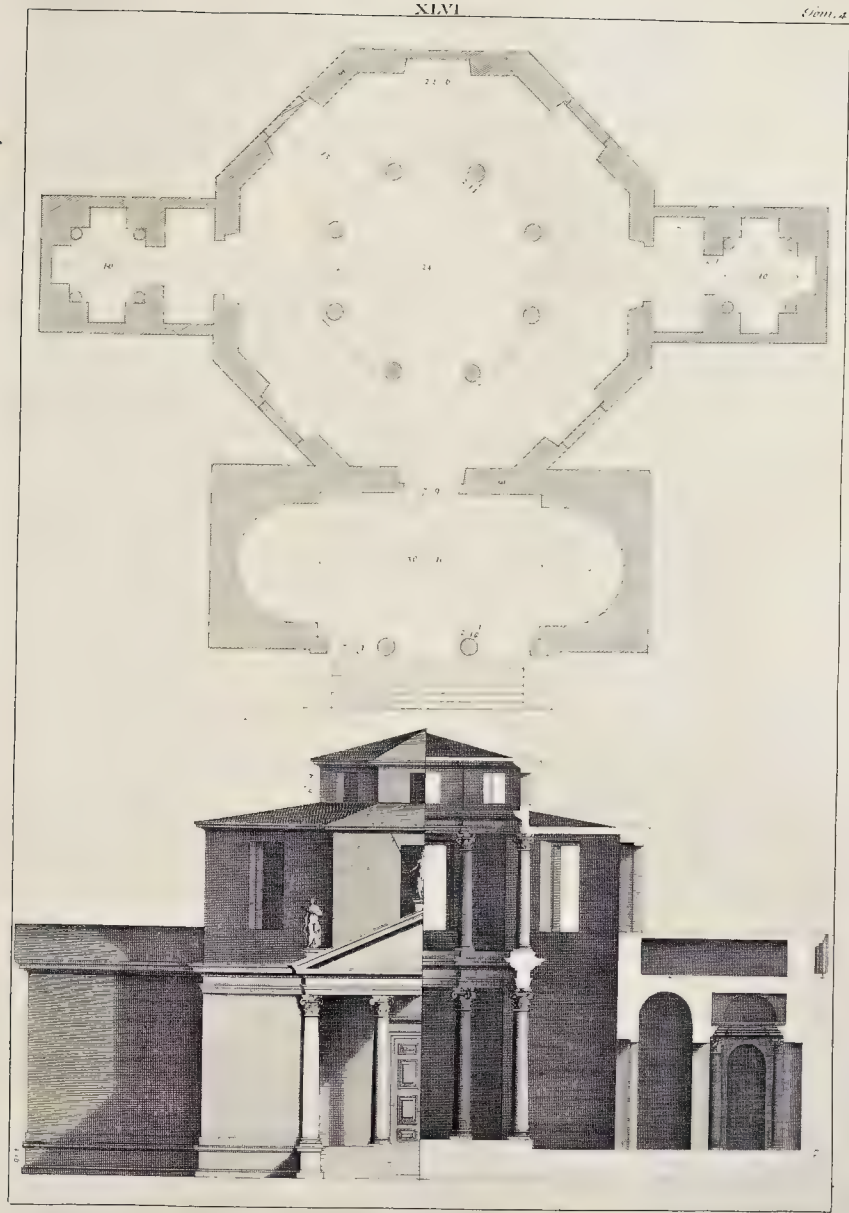
Plat. 39. Class. 7.

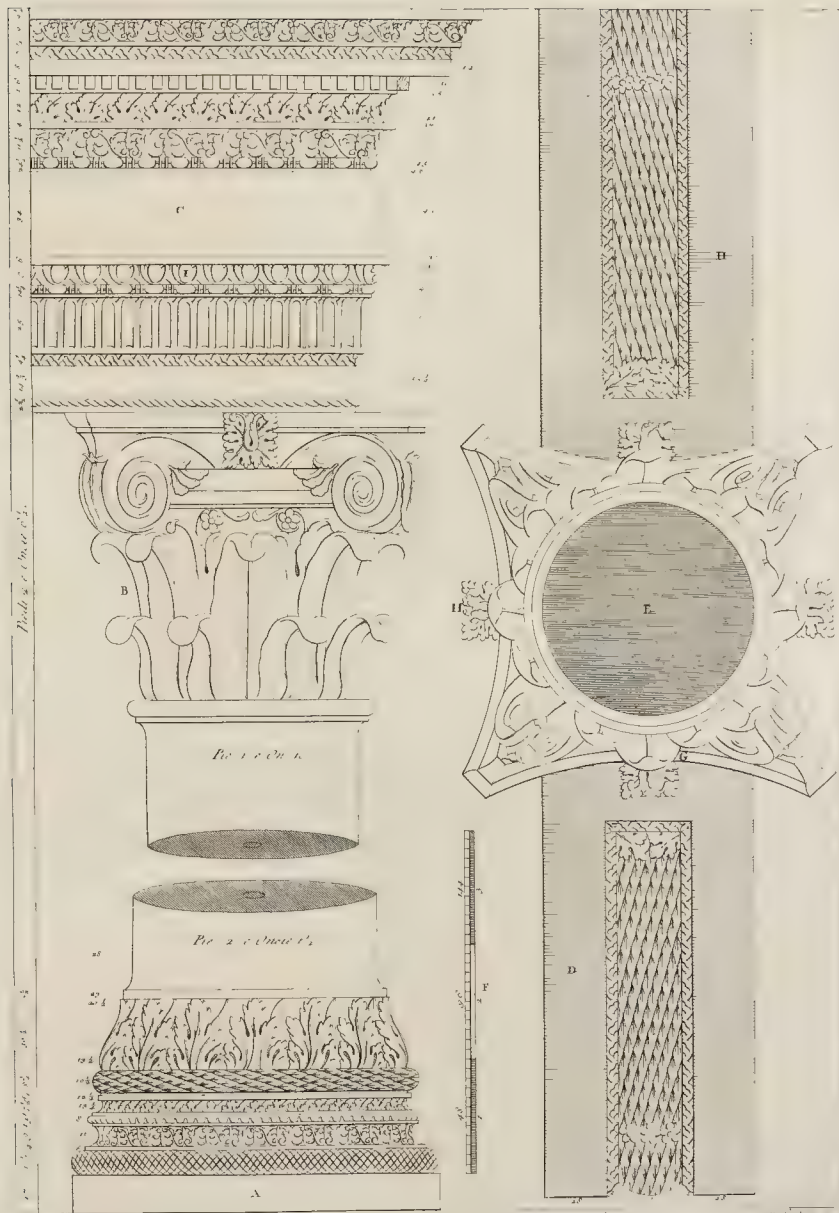
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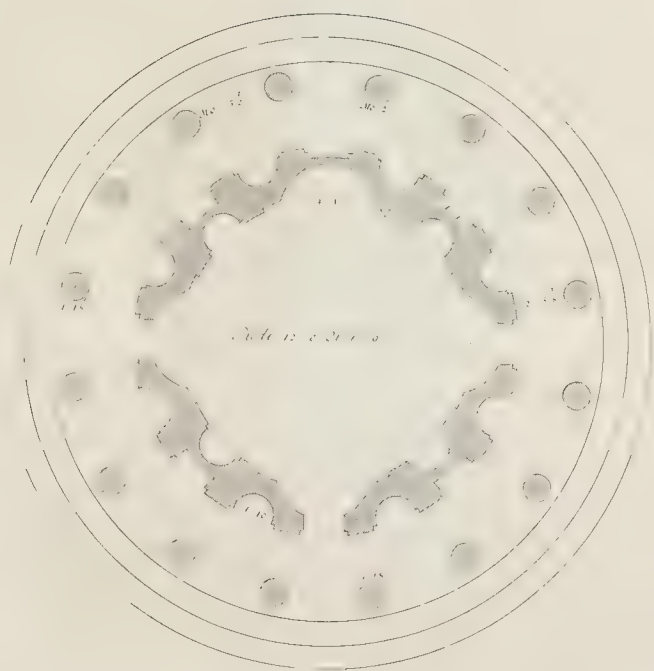


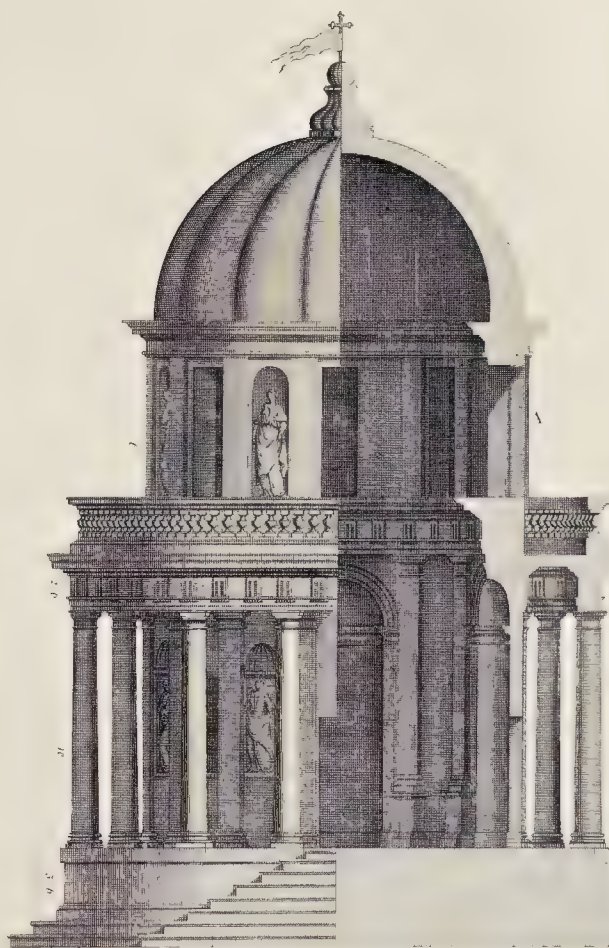


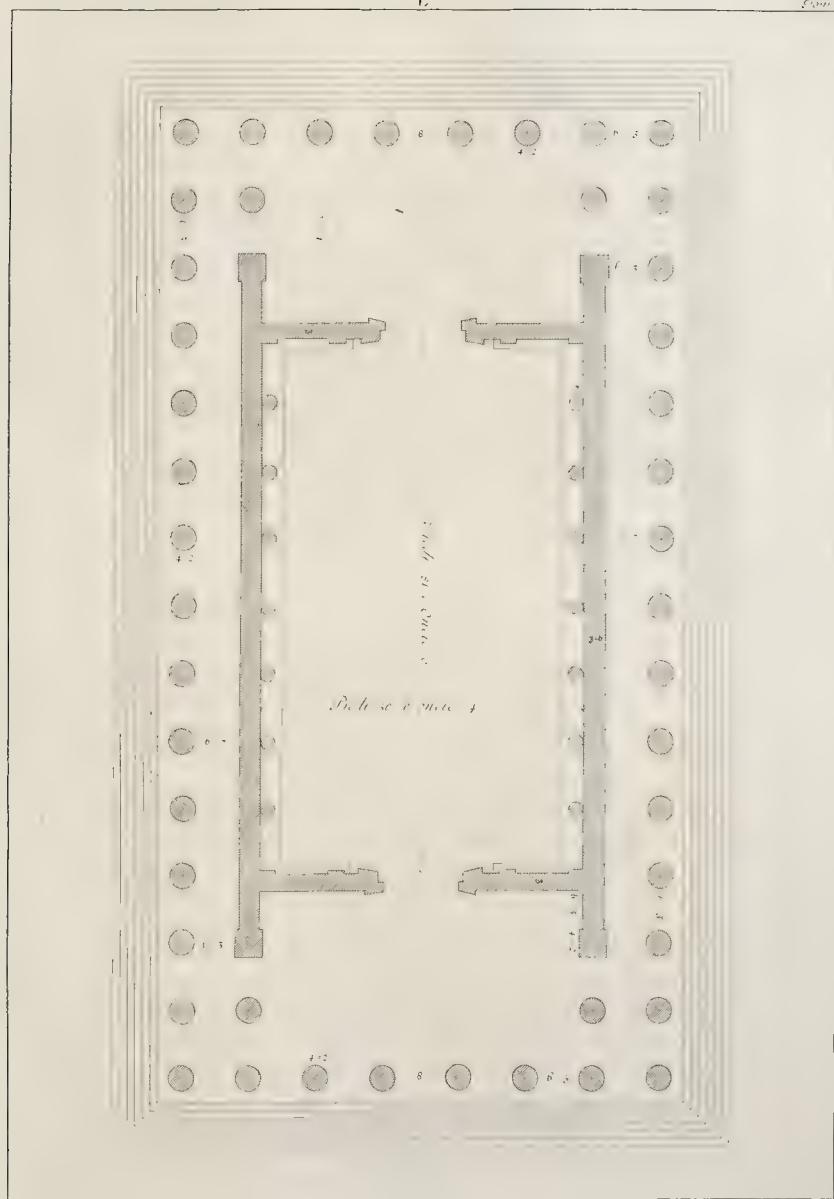










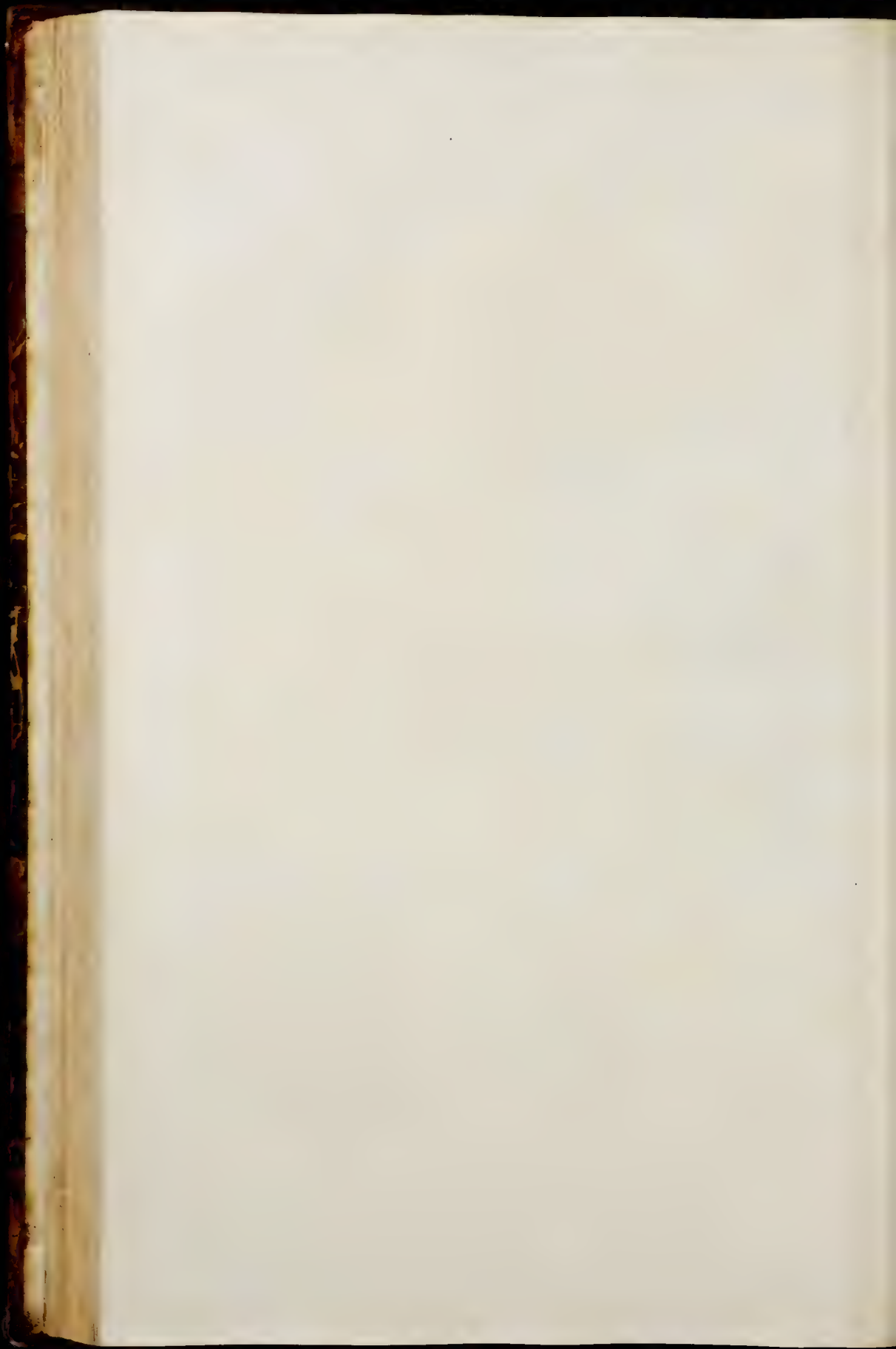


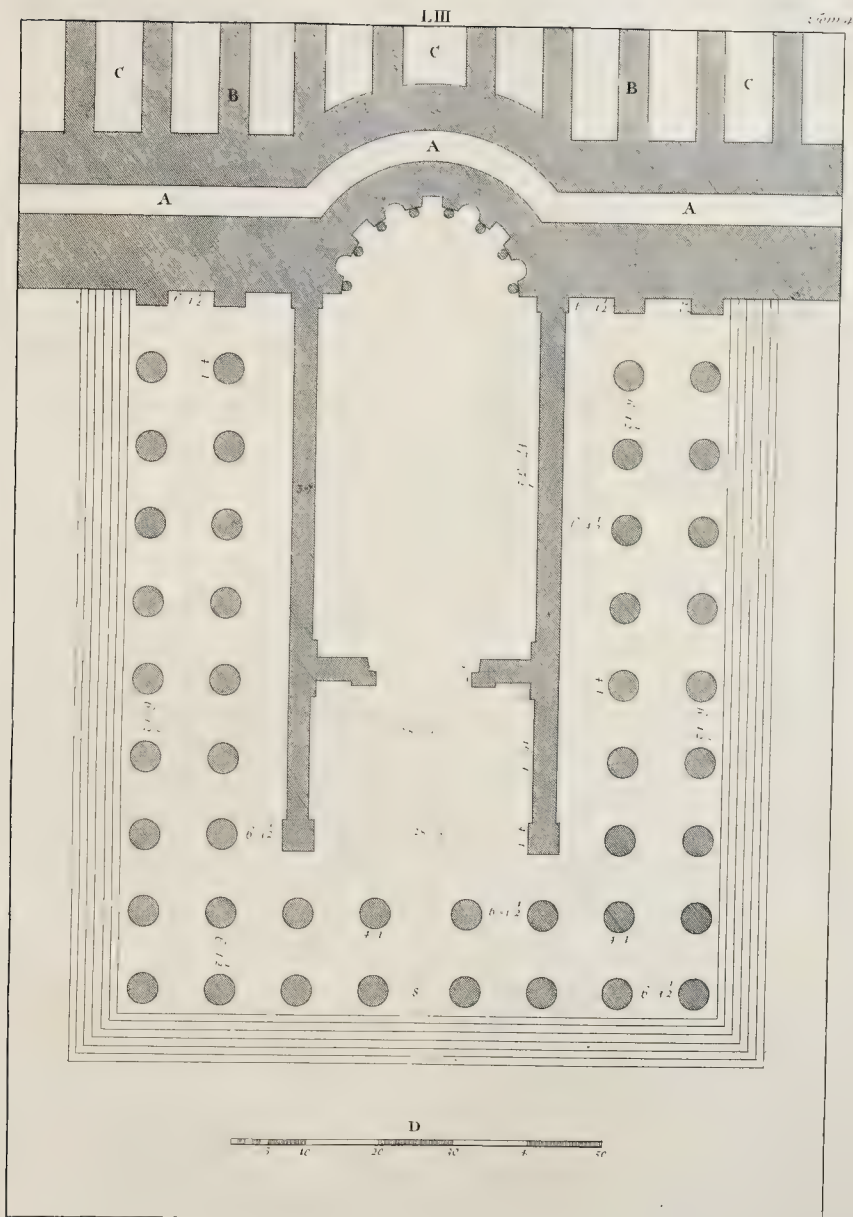


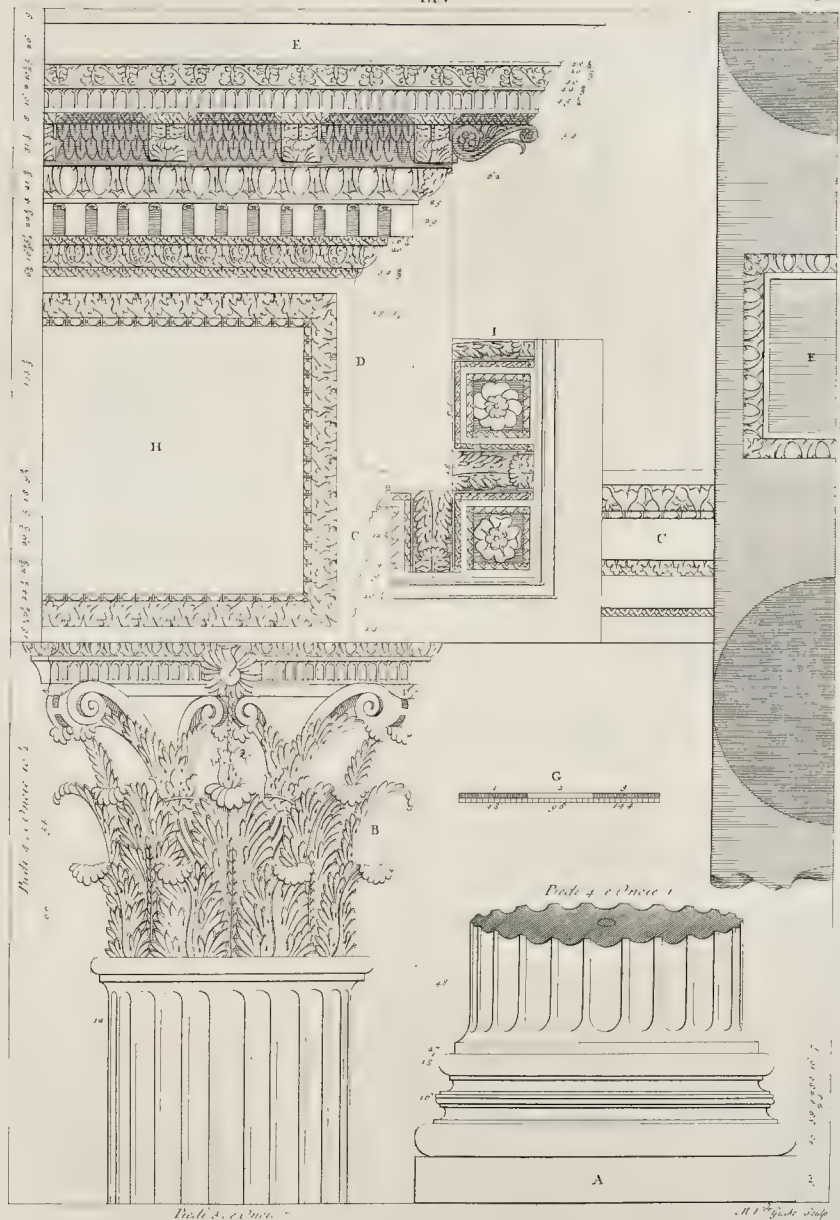
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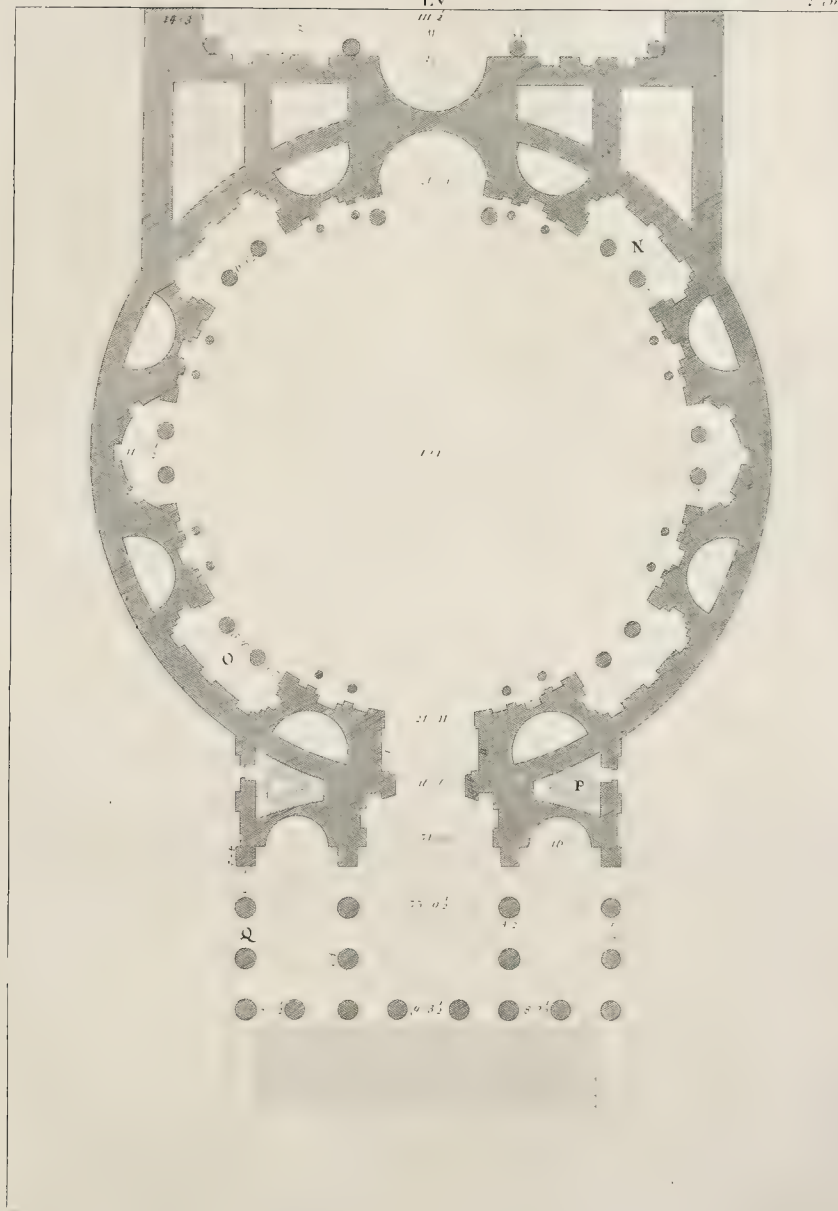
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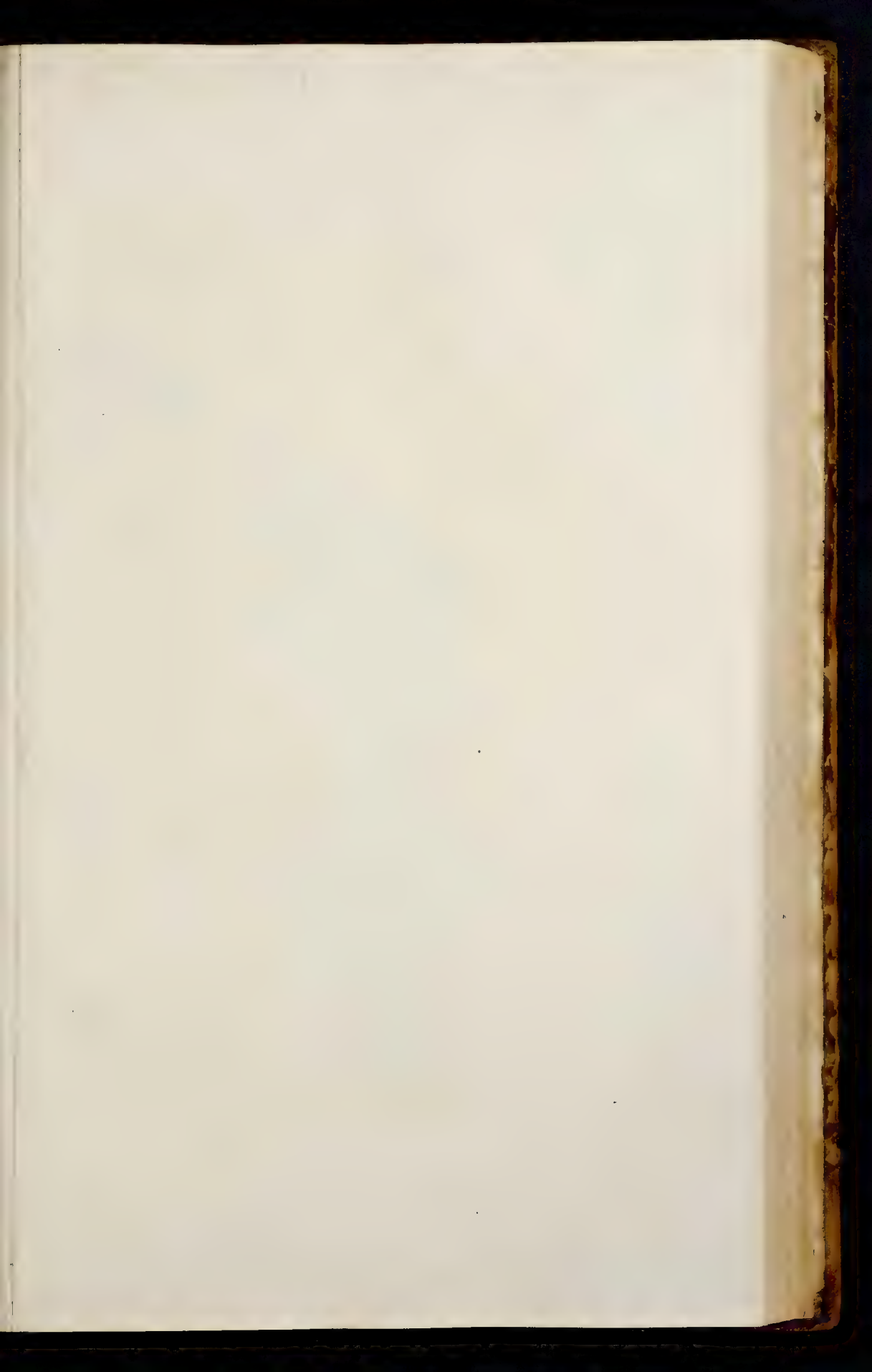
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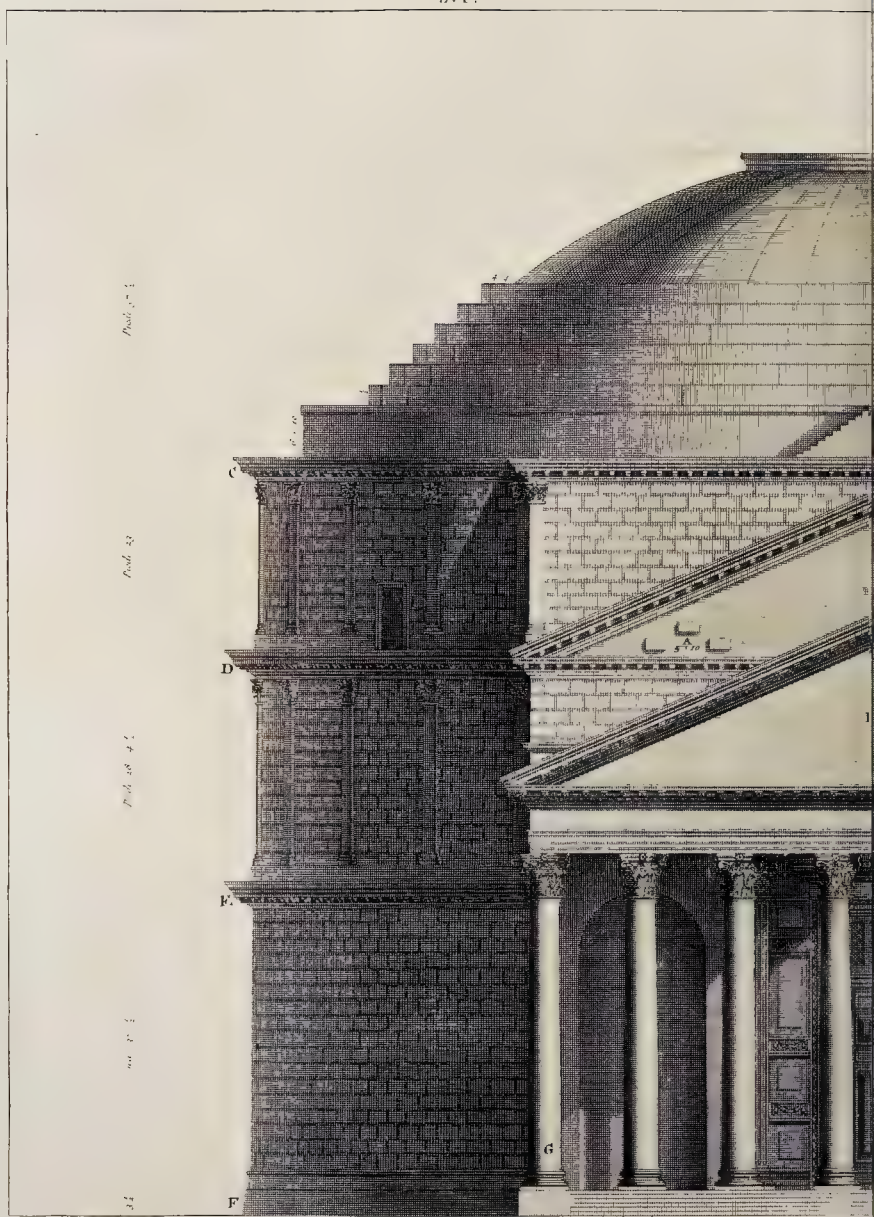


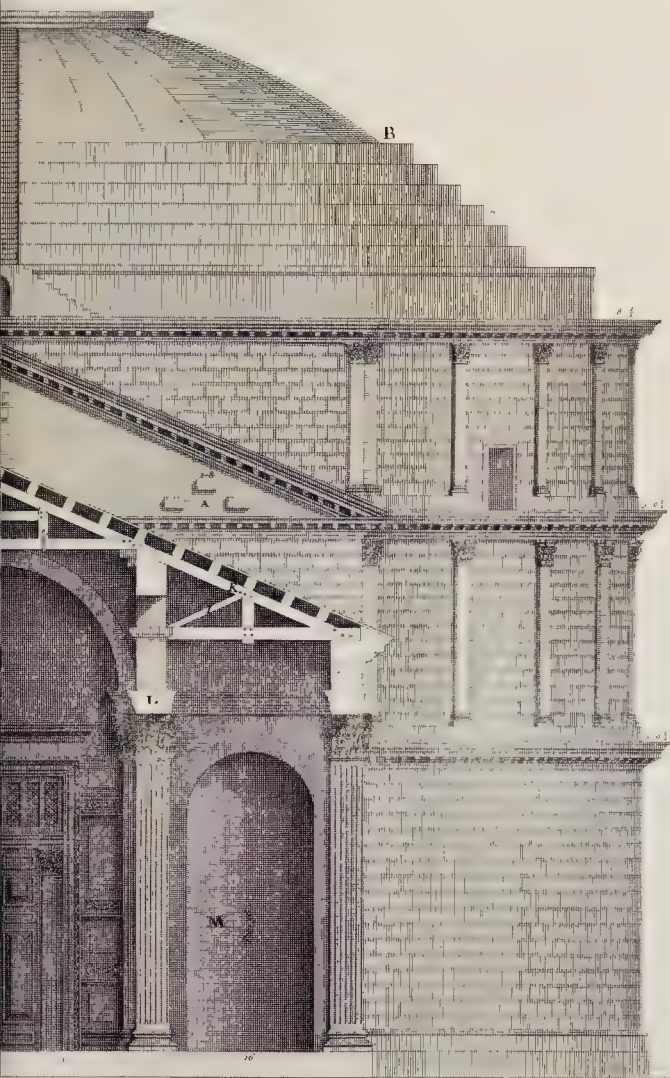










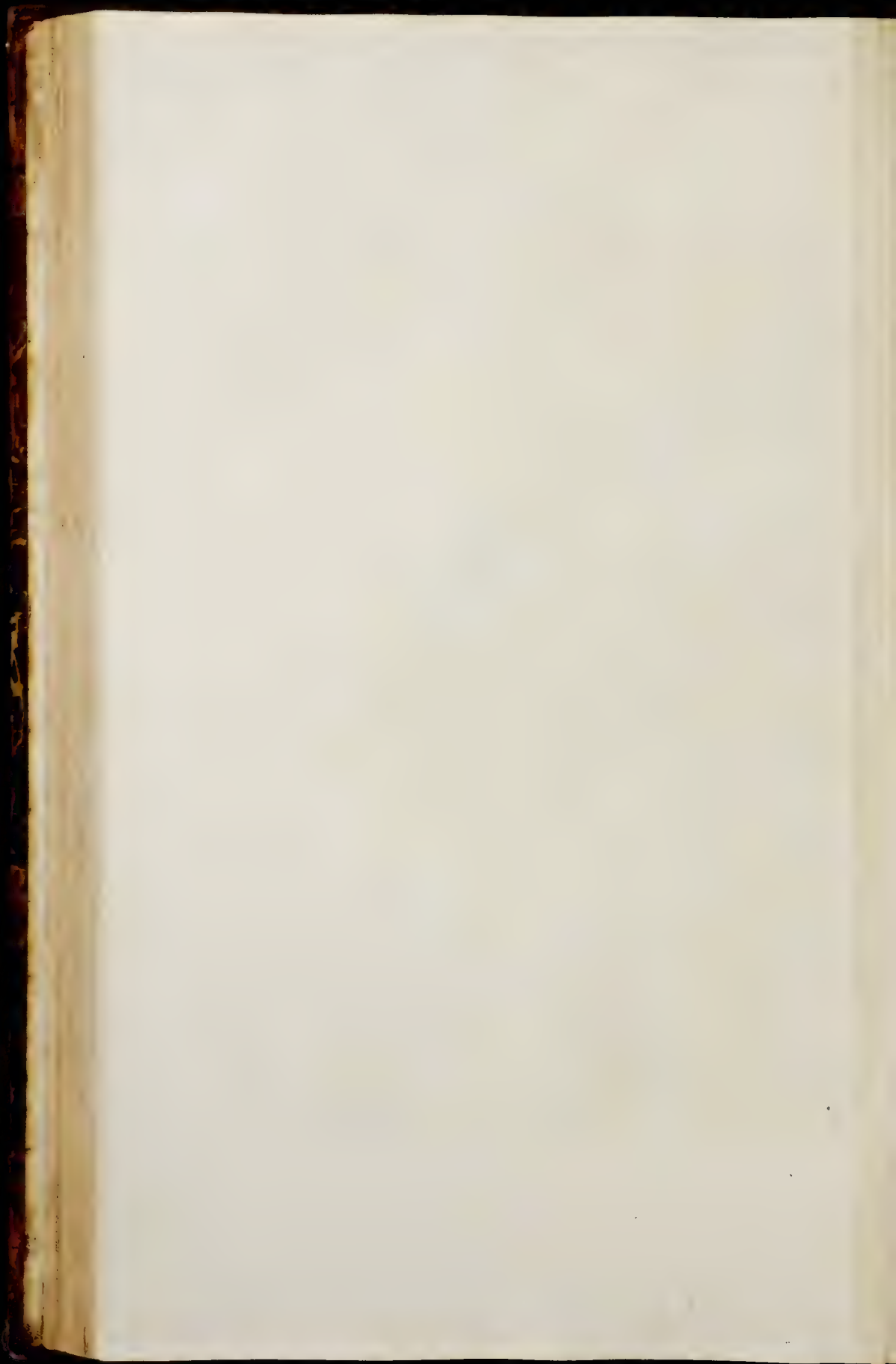


Profil 177 1/2

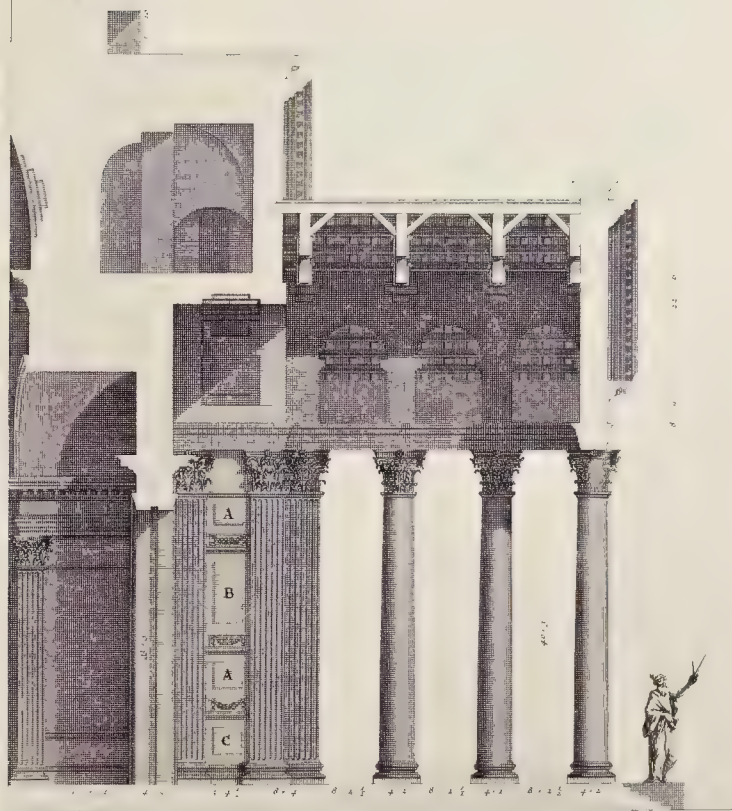
Profil 212

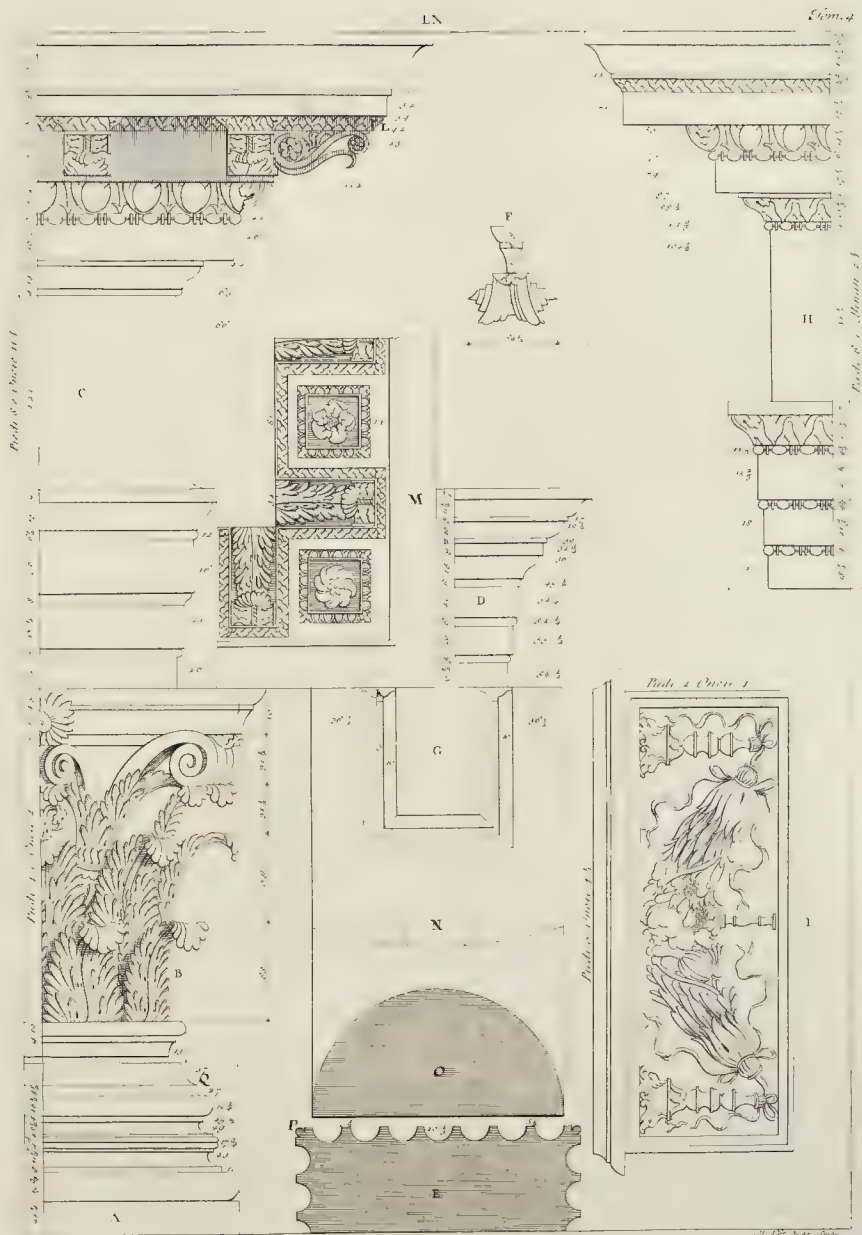
Profil 218 - 4 1/2

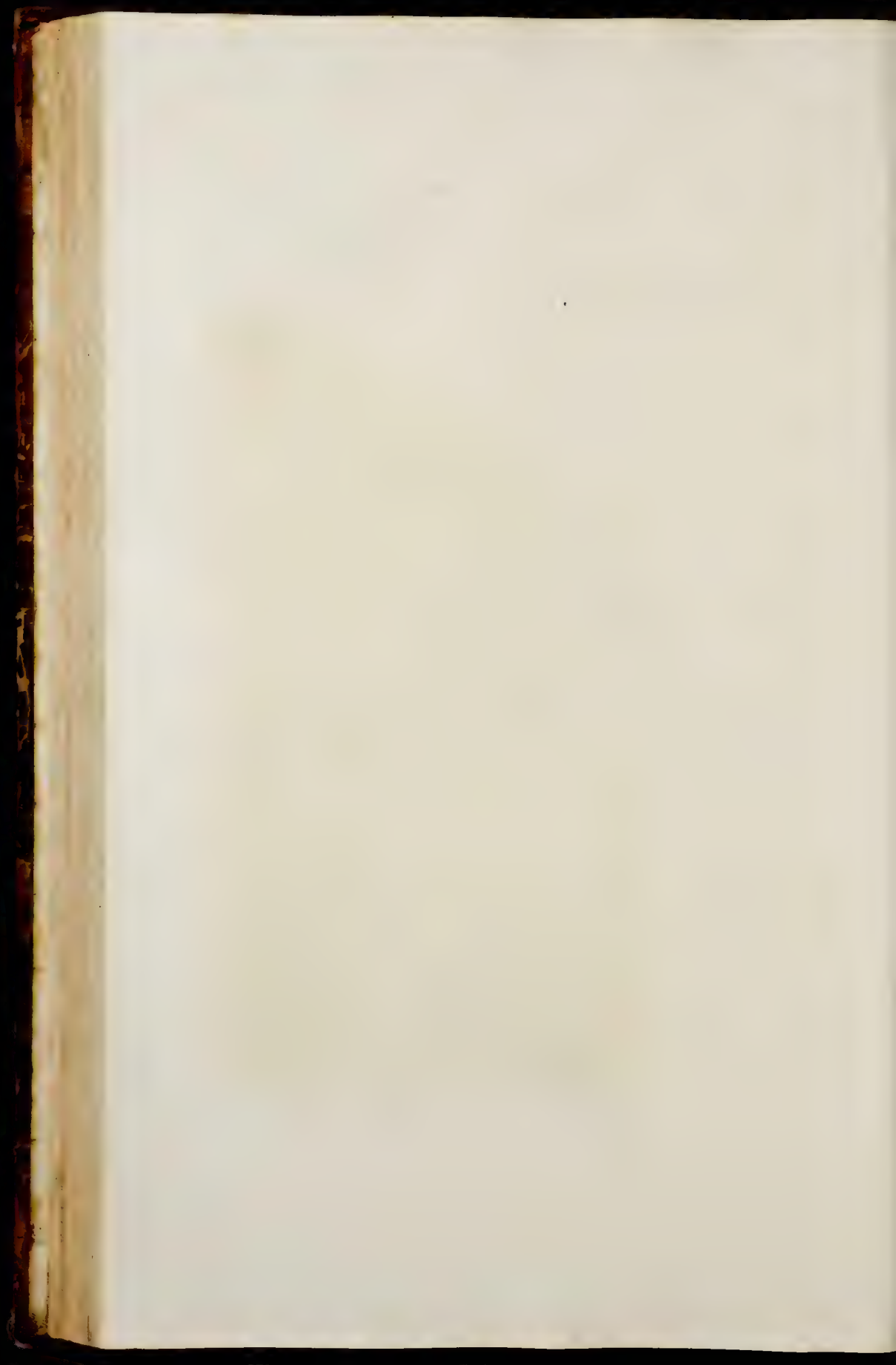
Profil 177 1/2

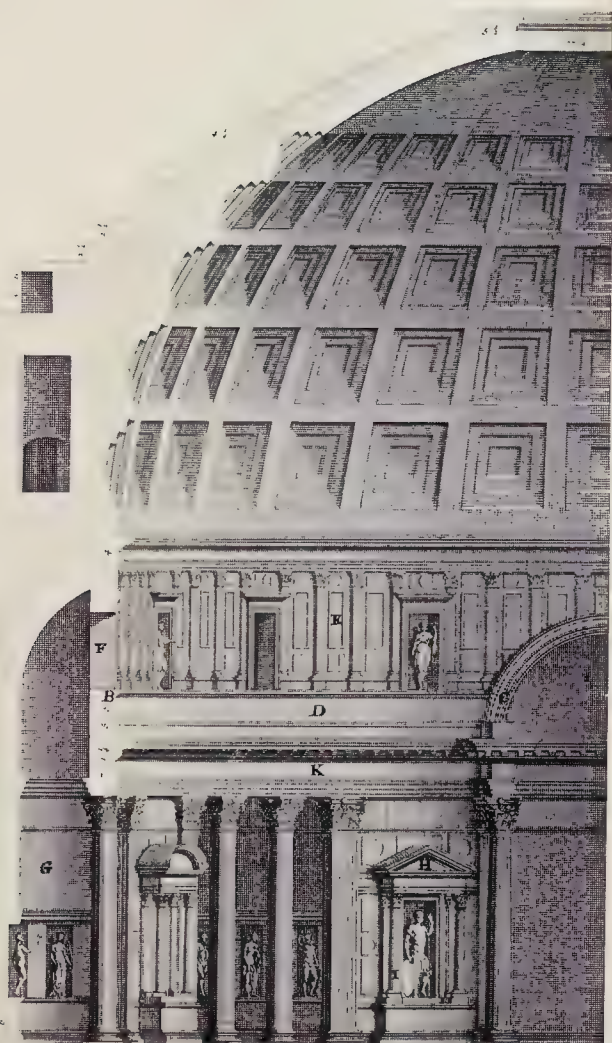






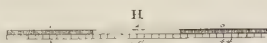
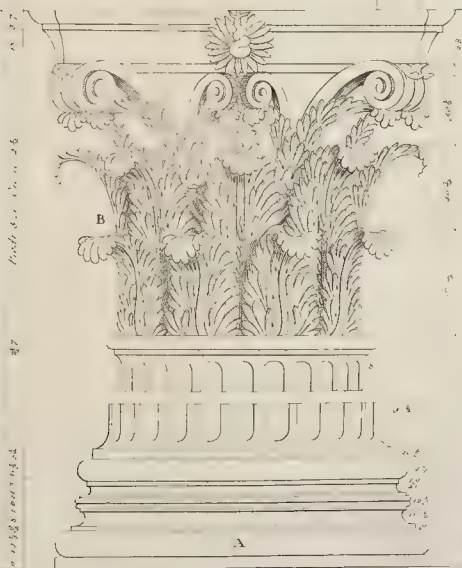
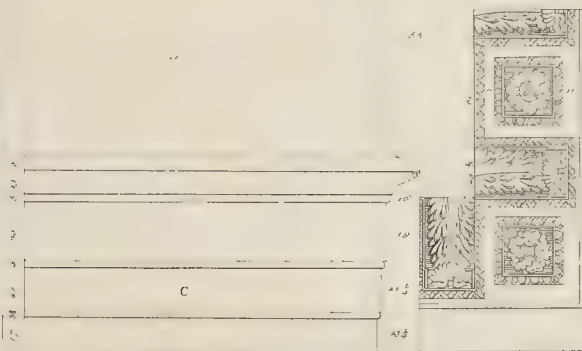
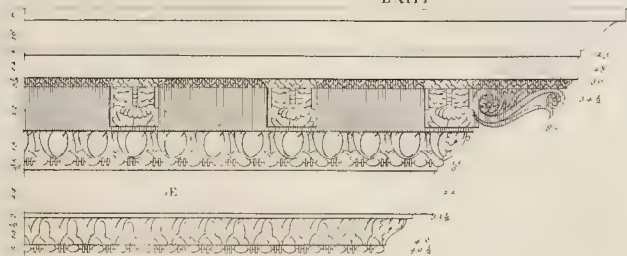




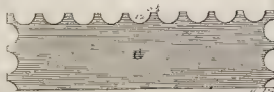


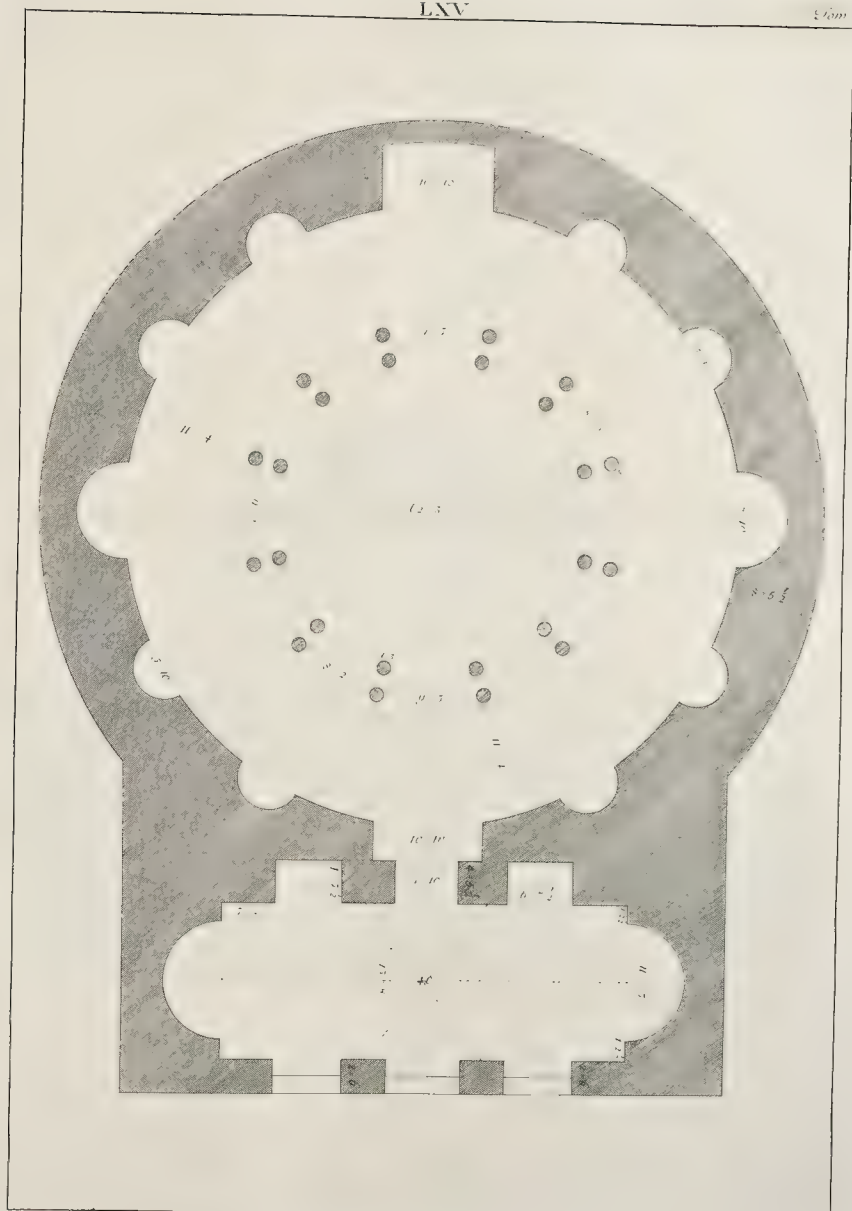
«Pala del diametro. Pado co. a. Ciro»





Piedi o Vincere 24





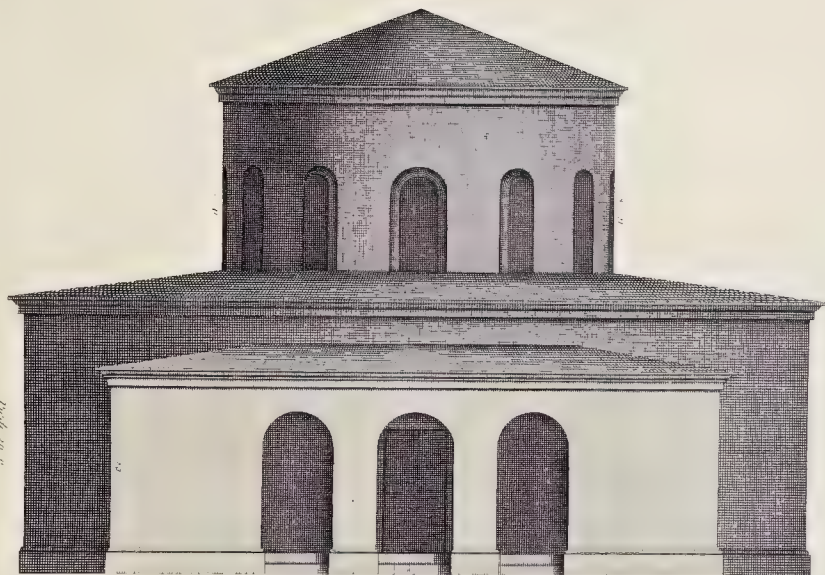
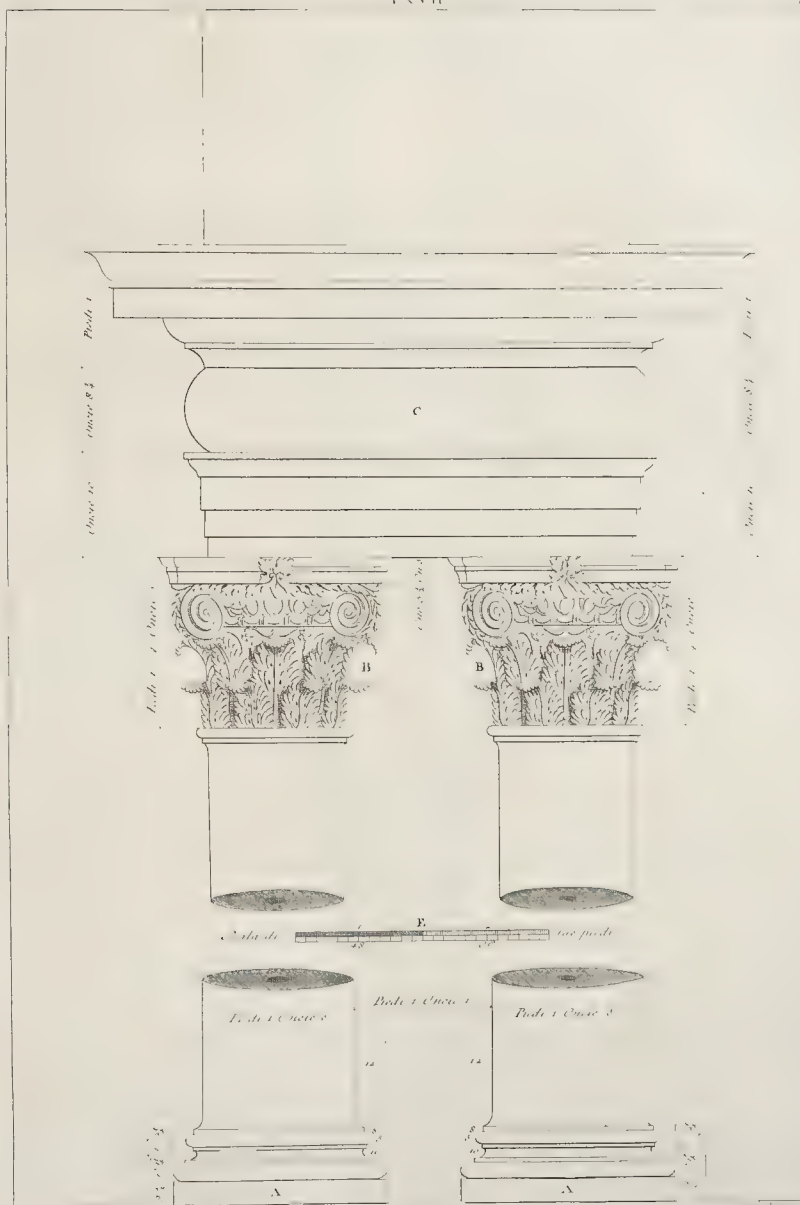
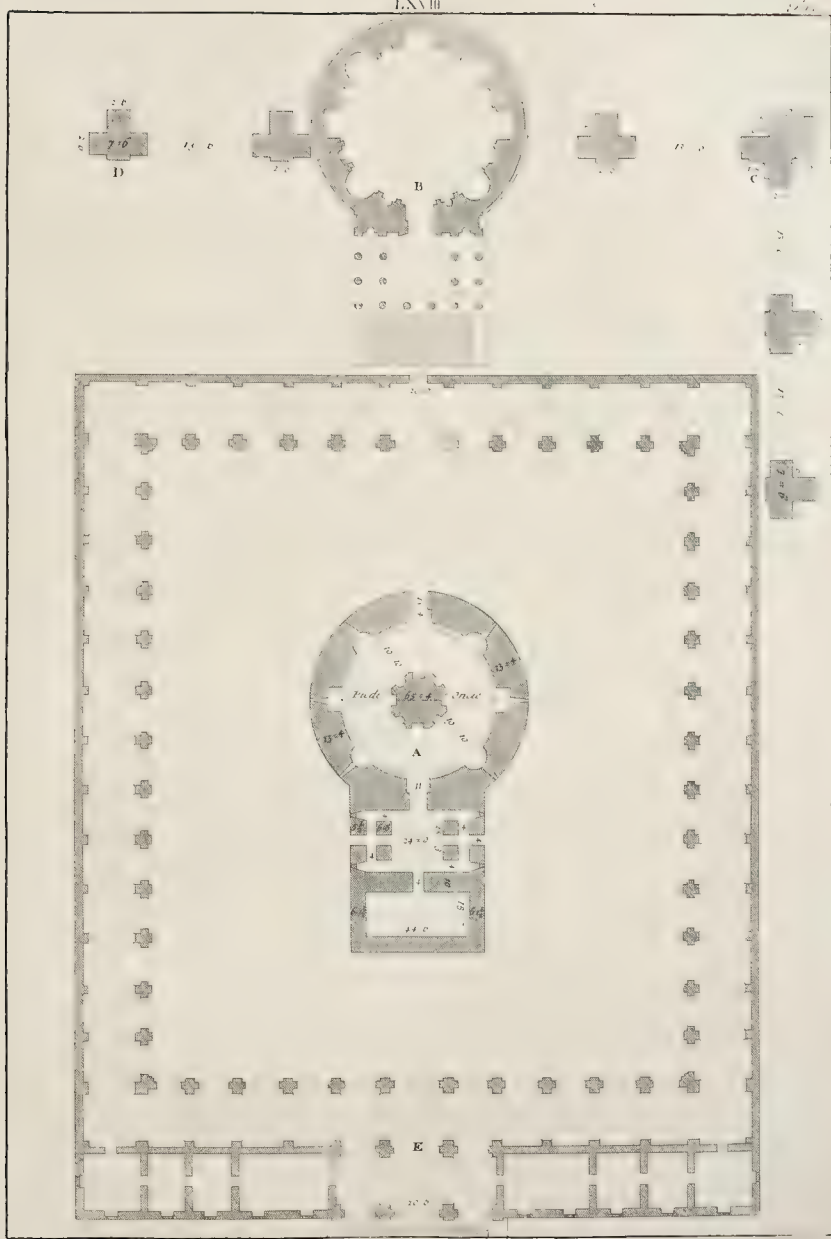
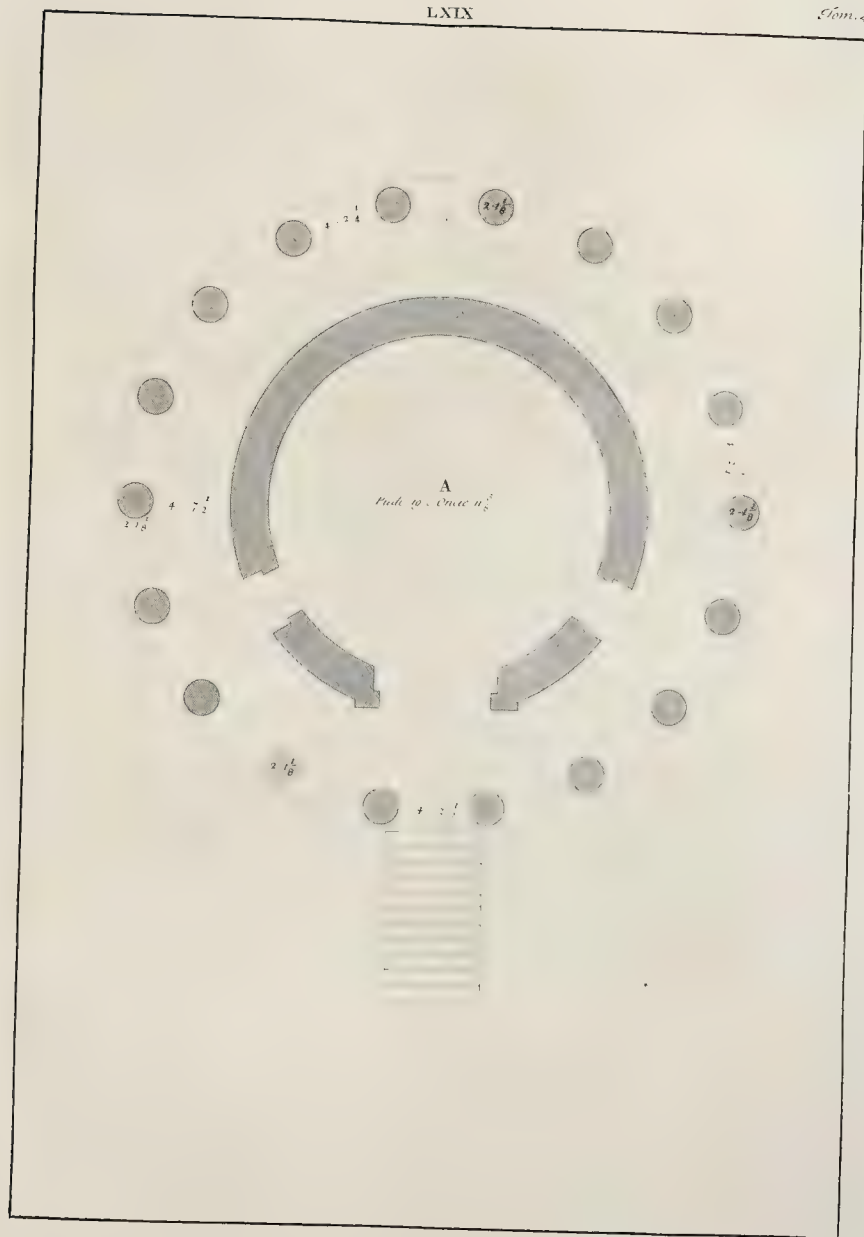


Plate 20. v.

Arch. 5. 1777







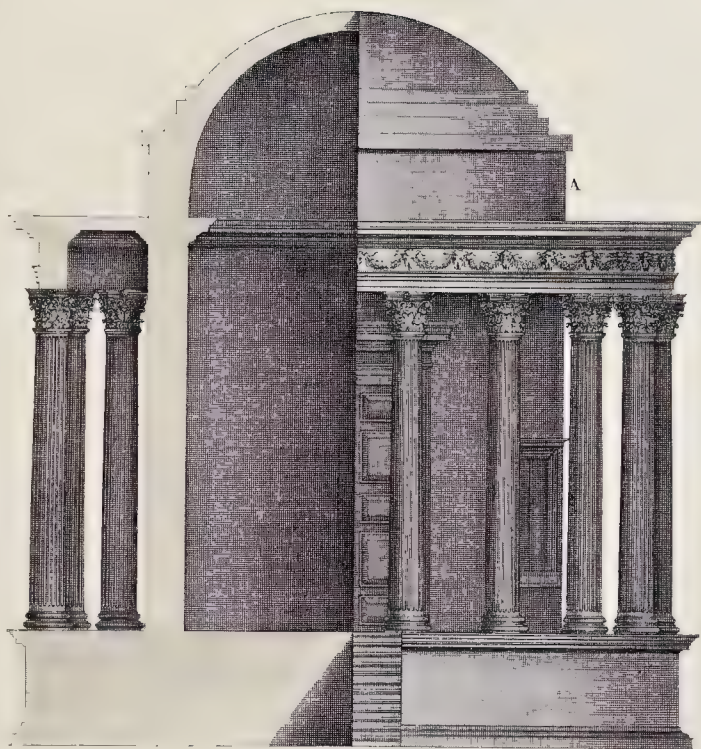


Fig. 1

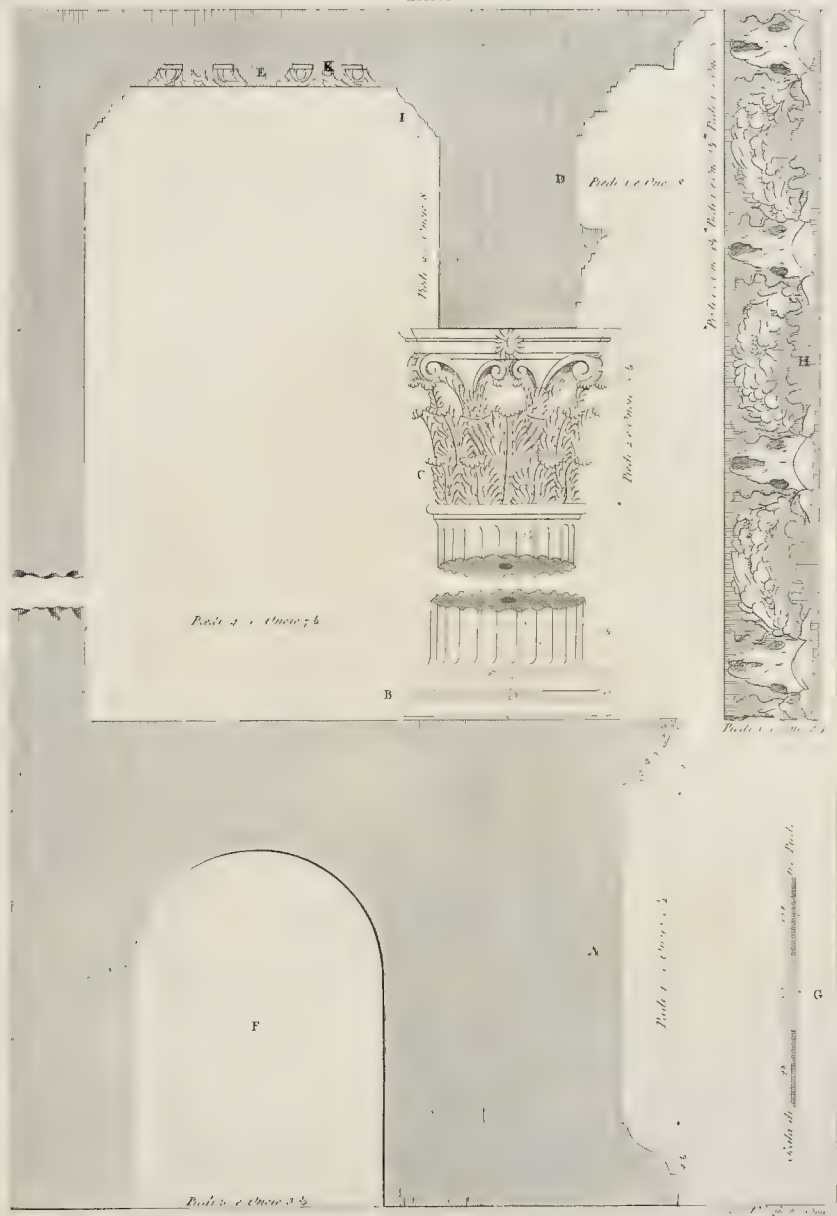
Fig. 2

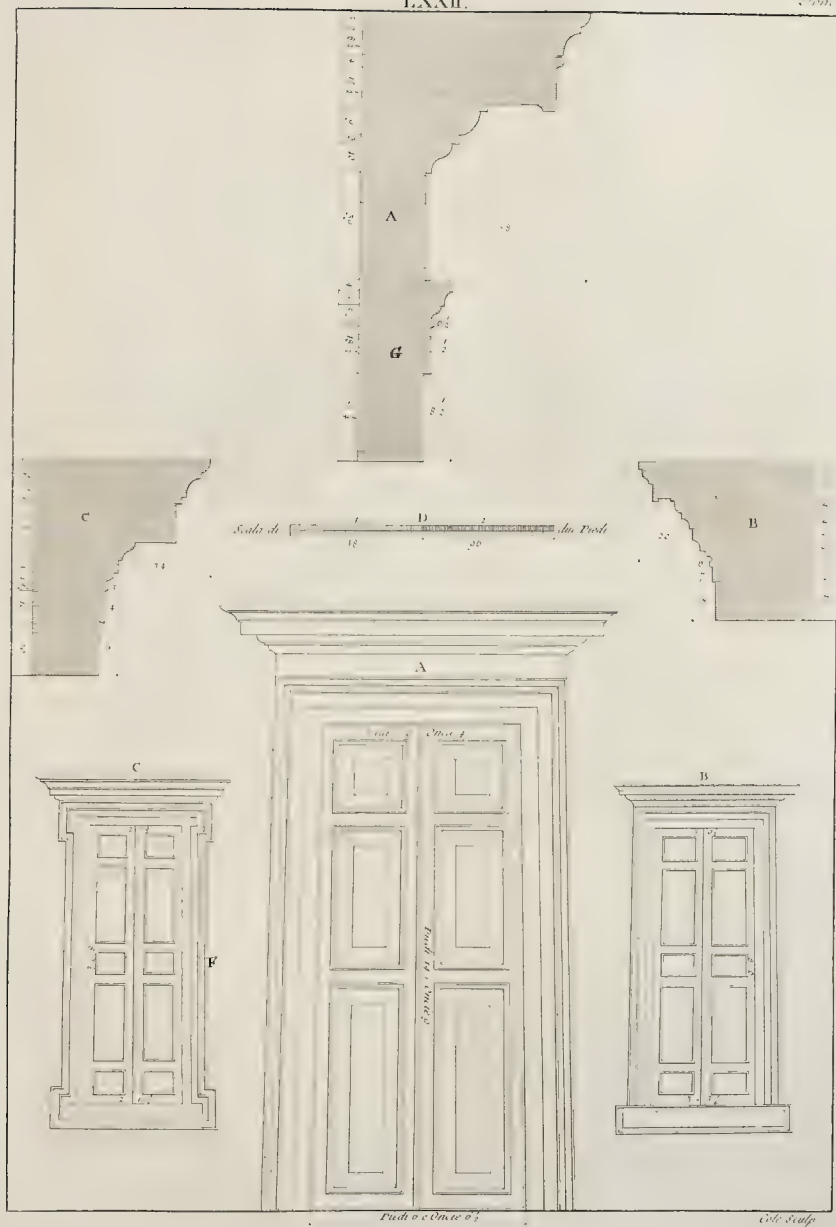
Fig. 3

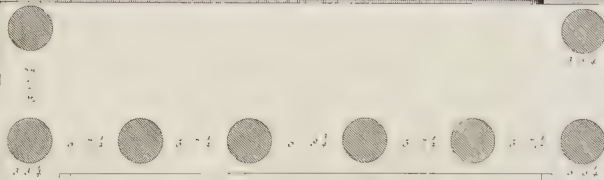
Fig. 4

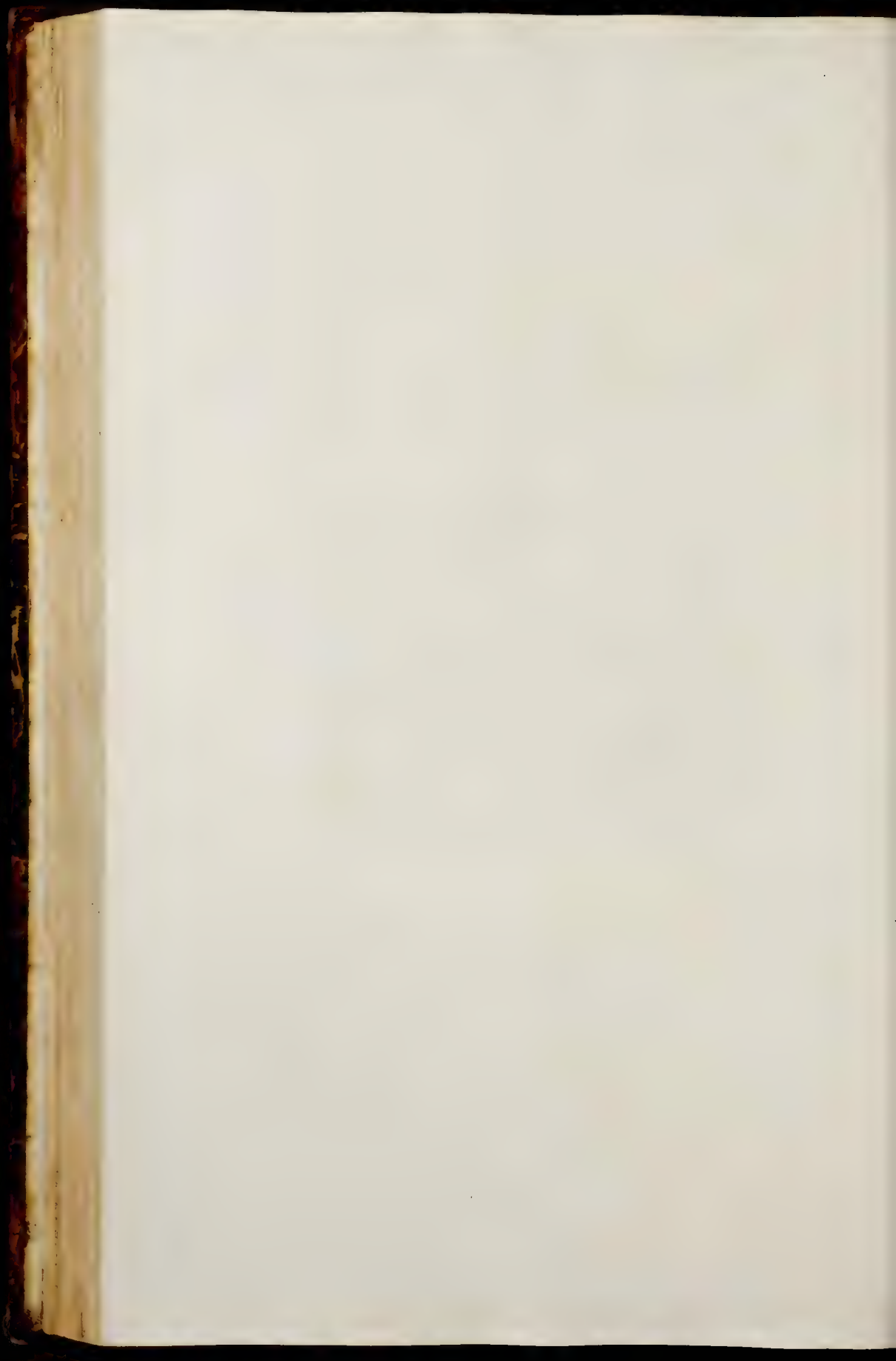
Fig. 5

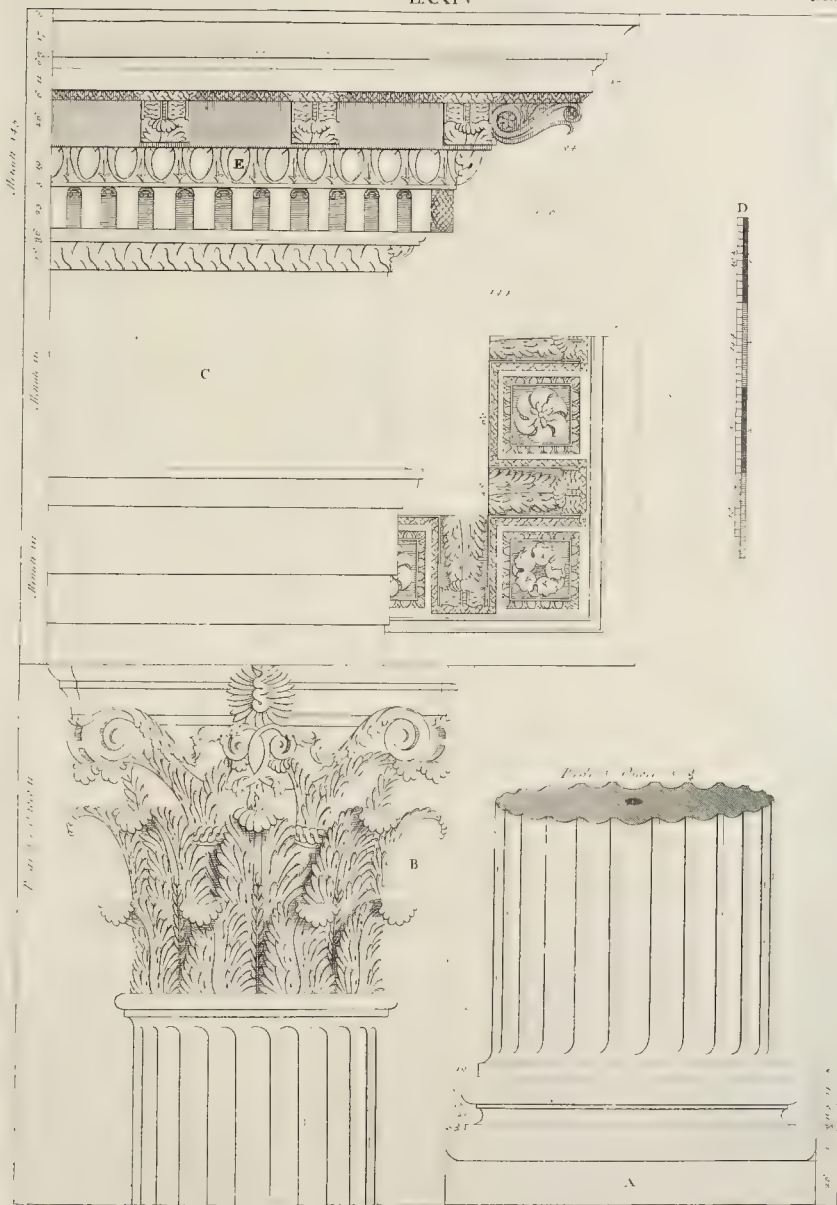
Fig. 6

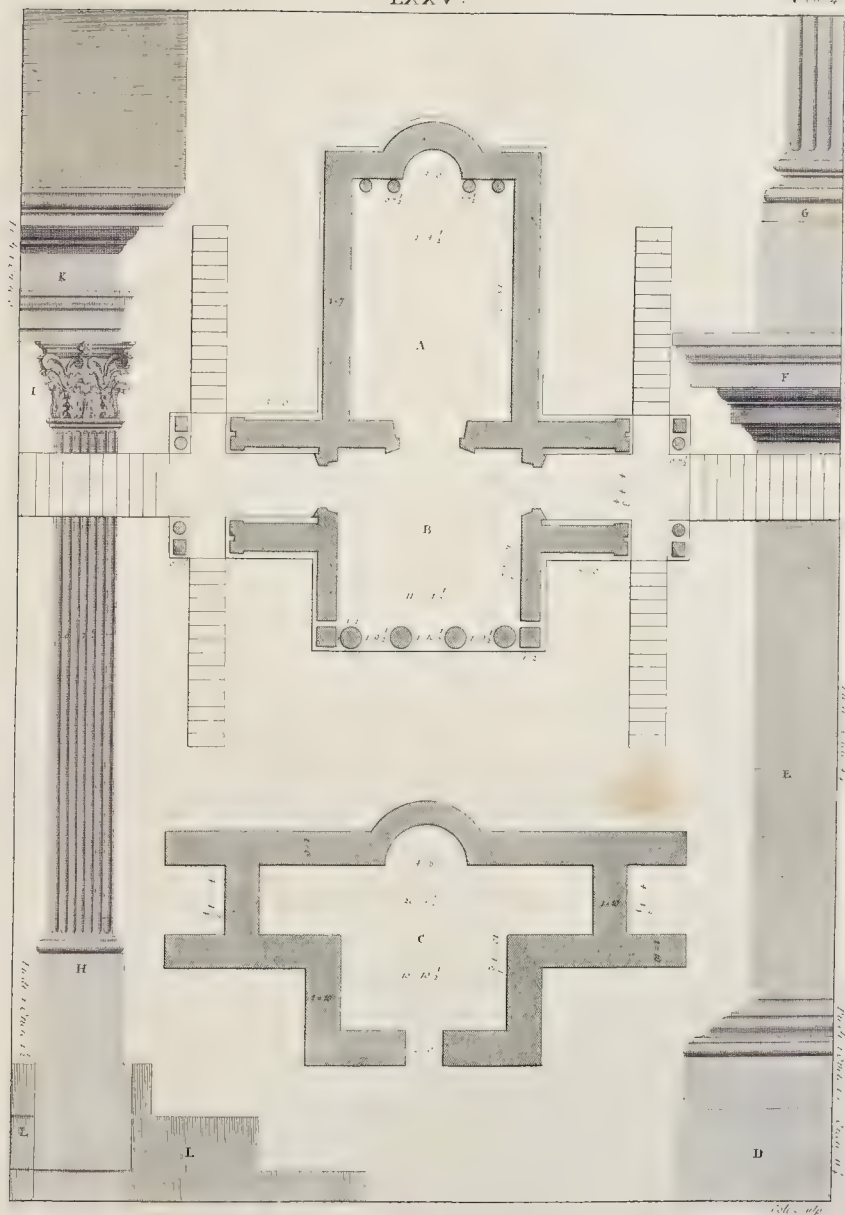






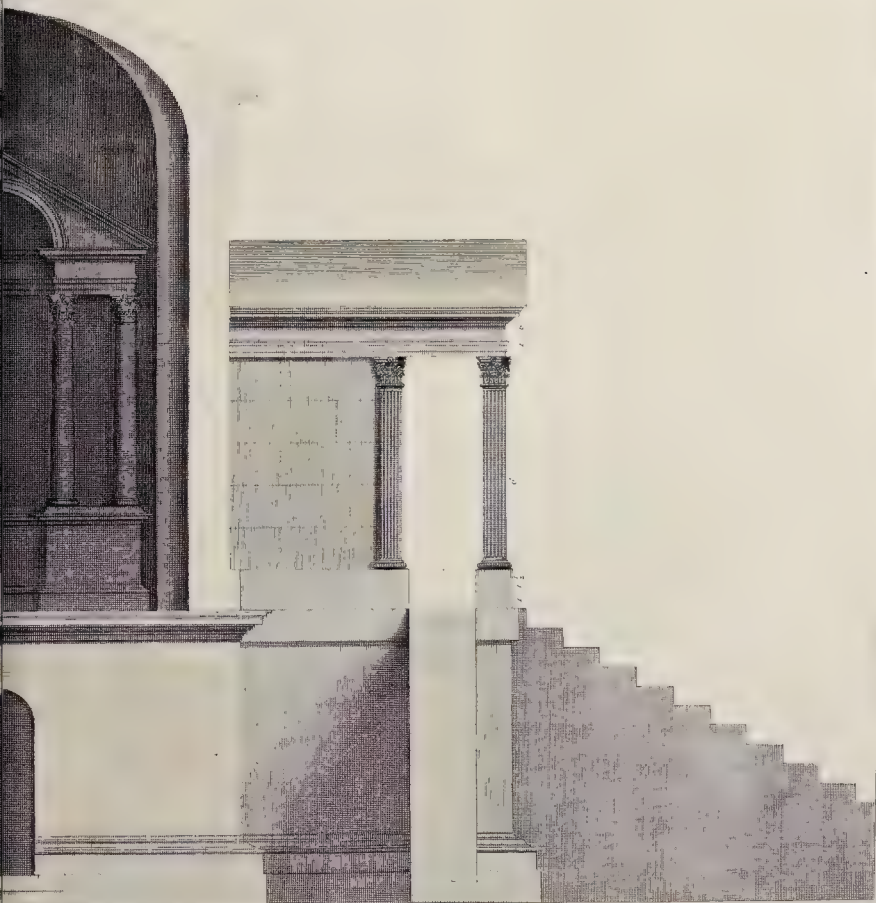


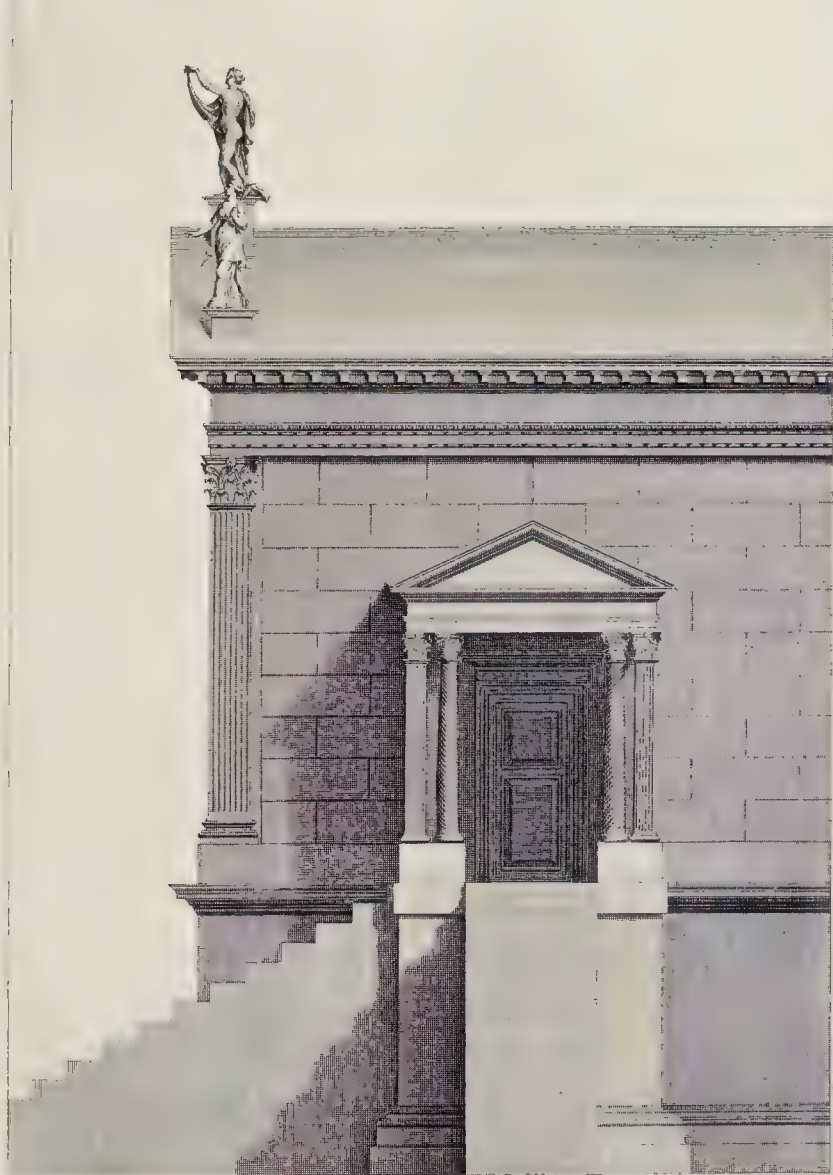


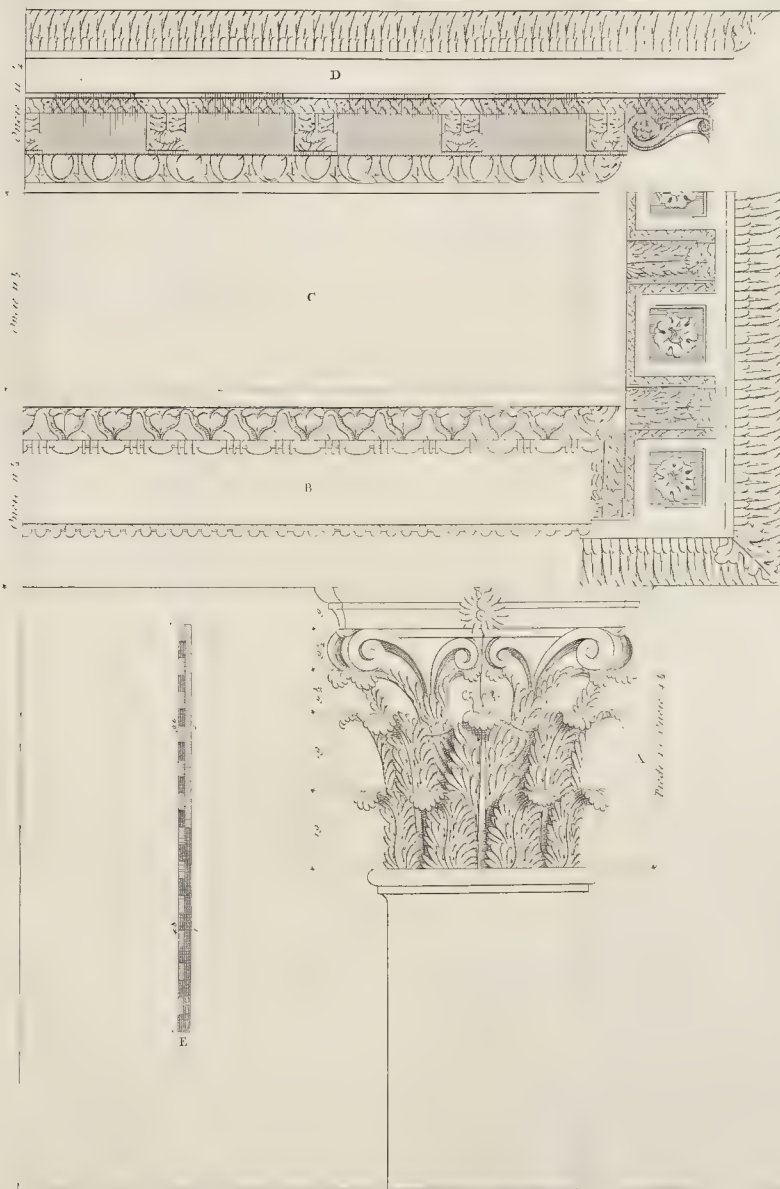


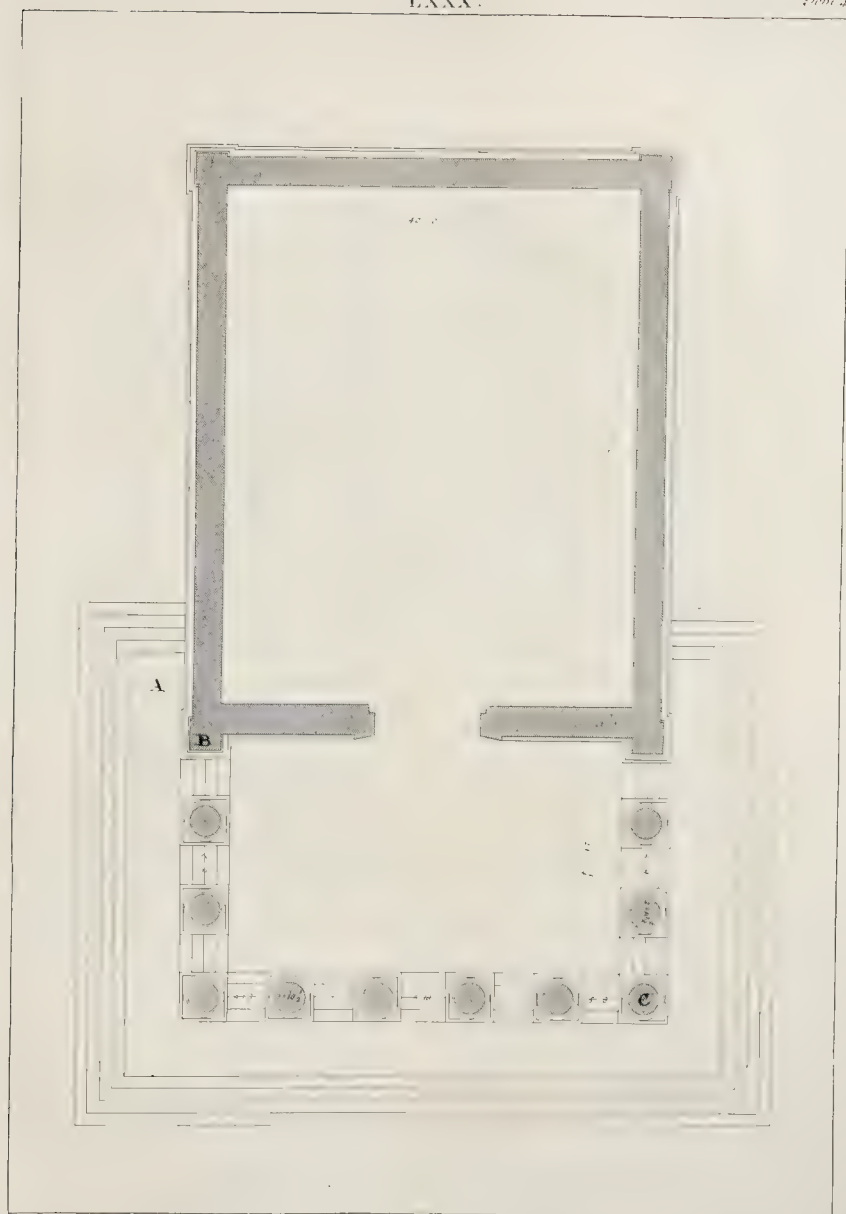








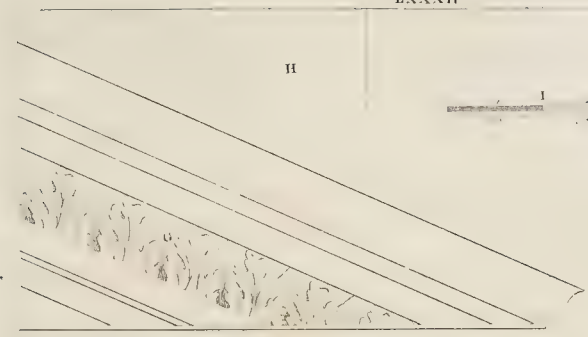




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Plan 4.





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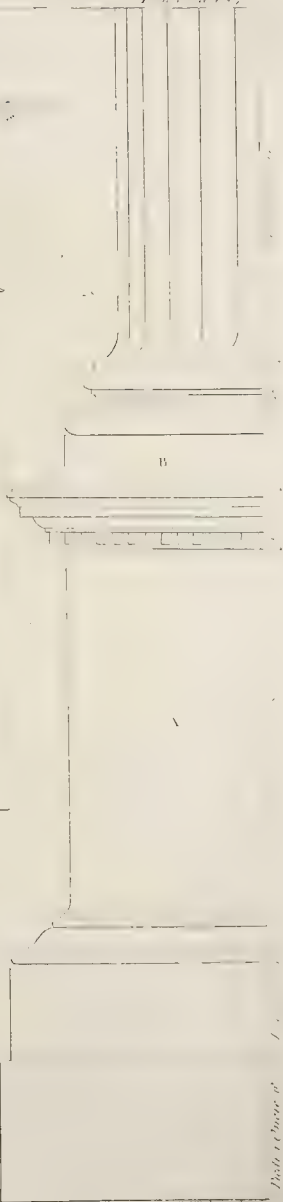
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Ped. 4. 1. 1. 1.

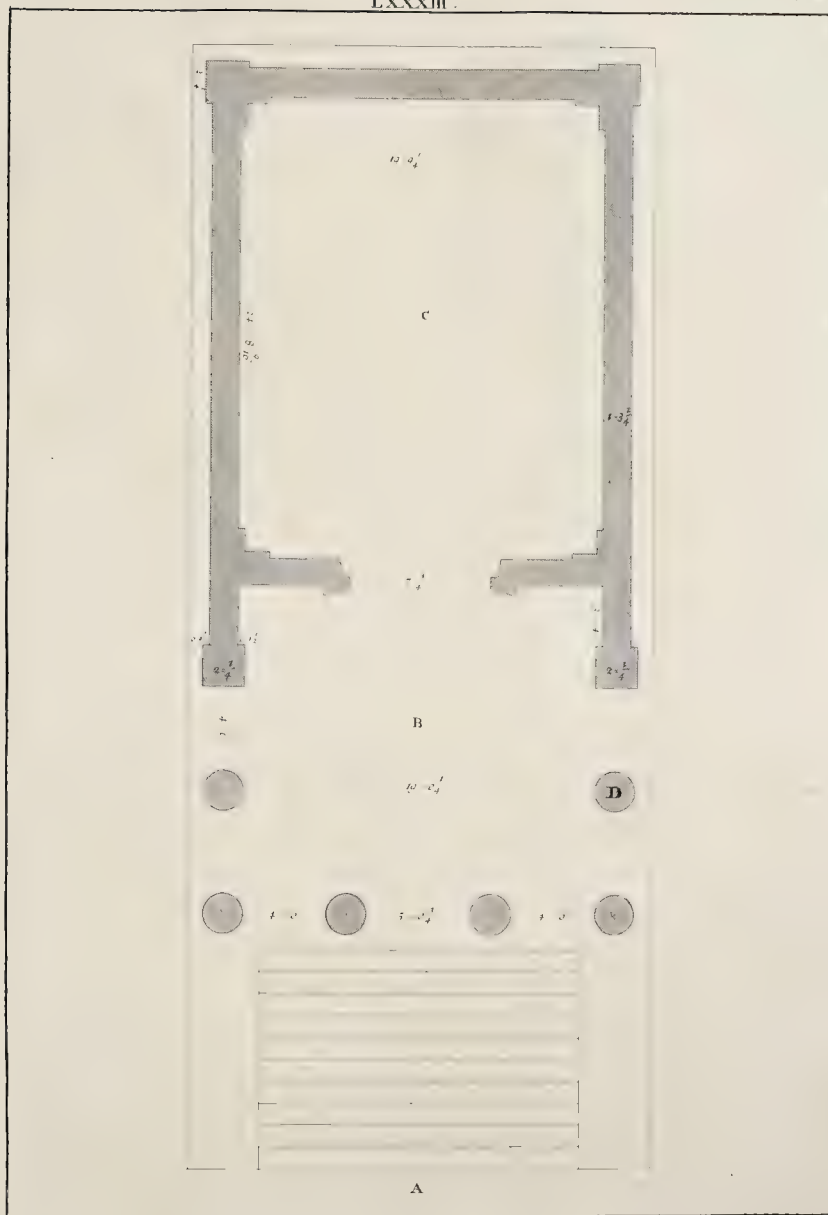
Ped. 5. 1. 1. 1.



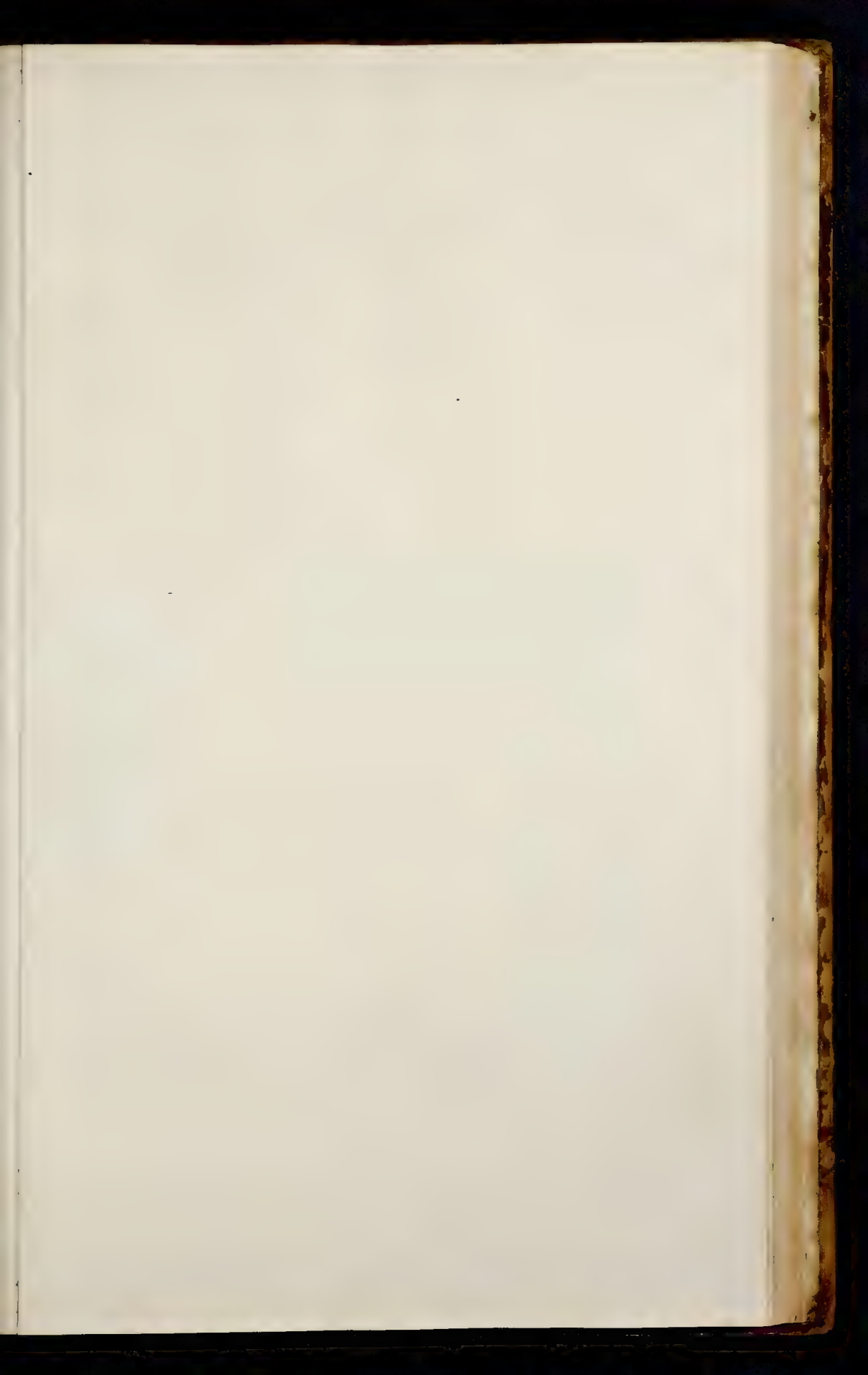
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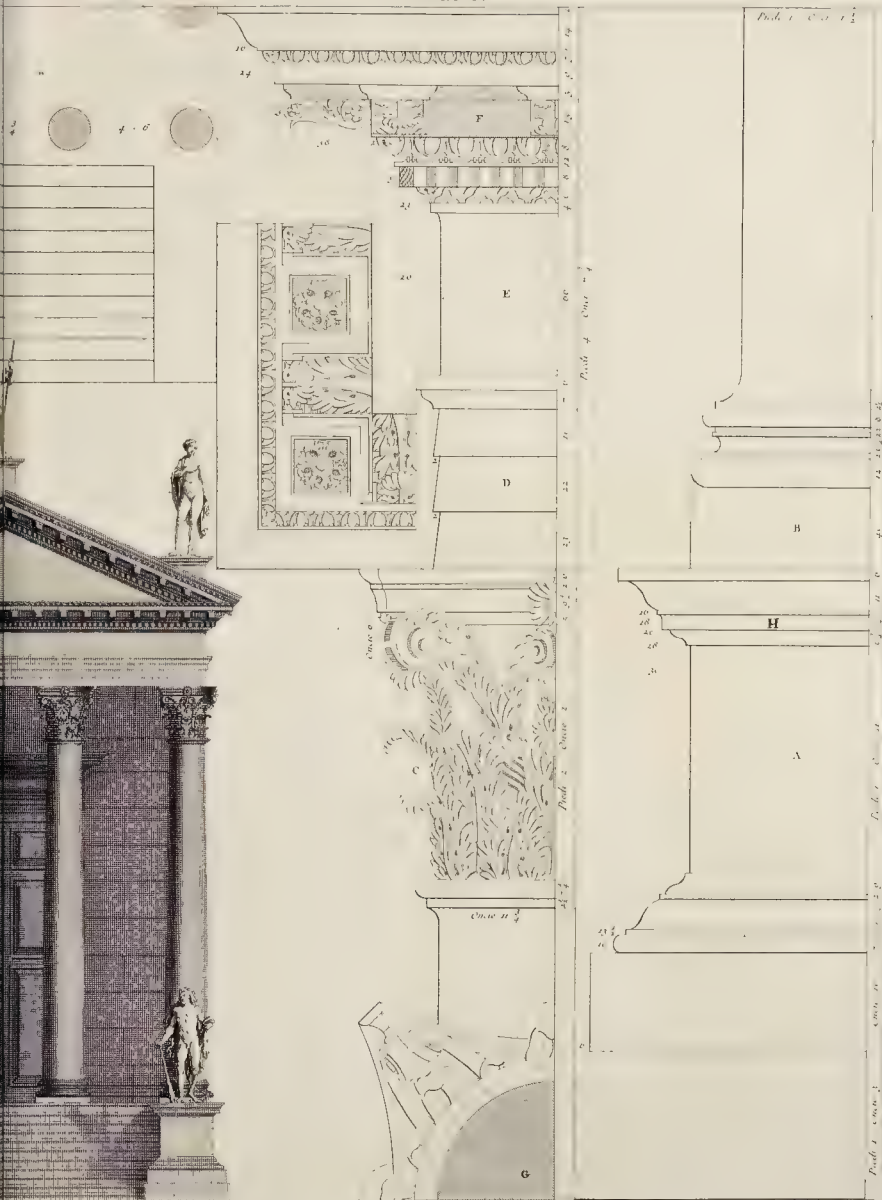
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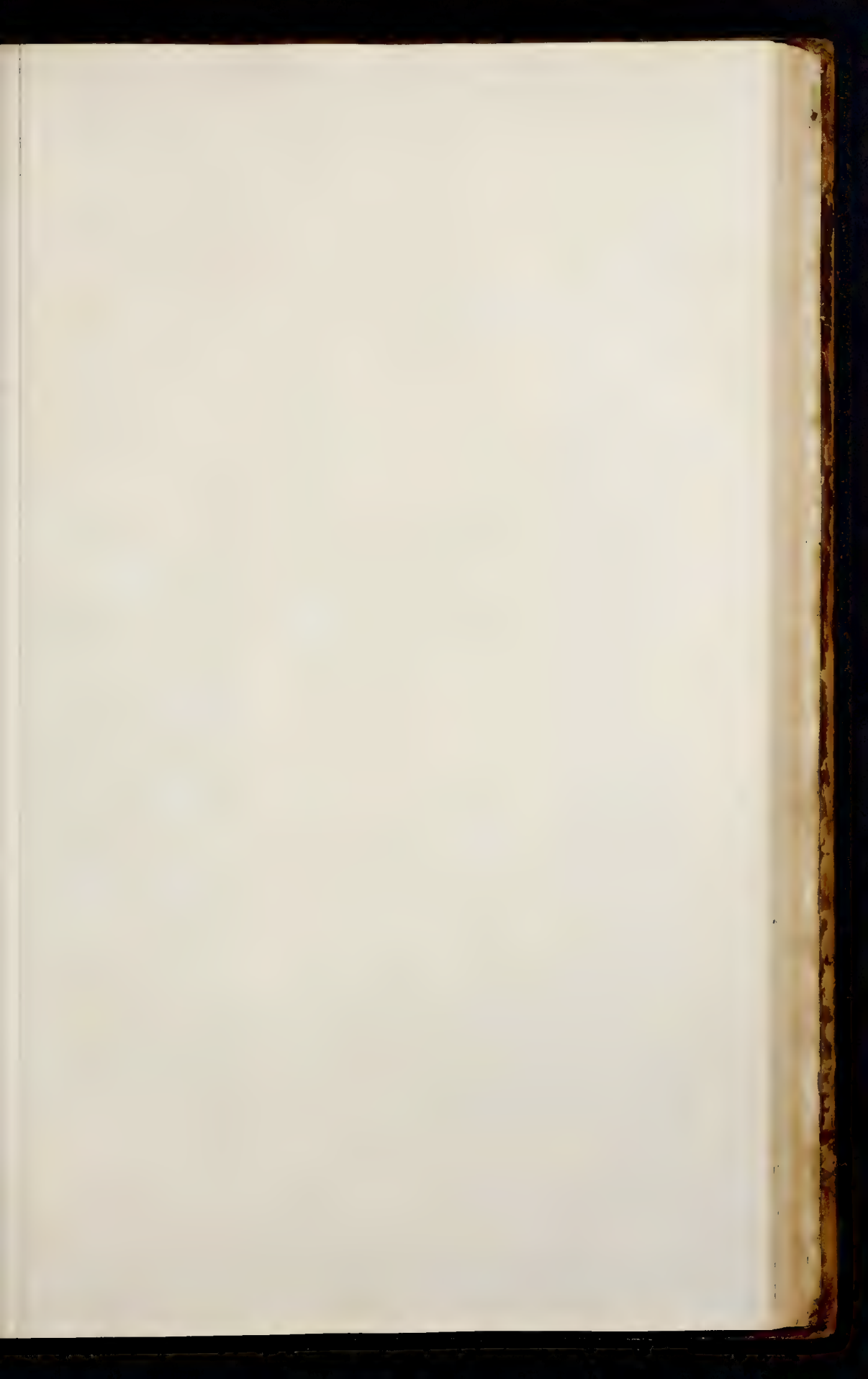


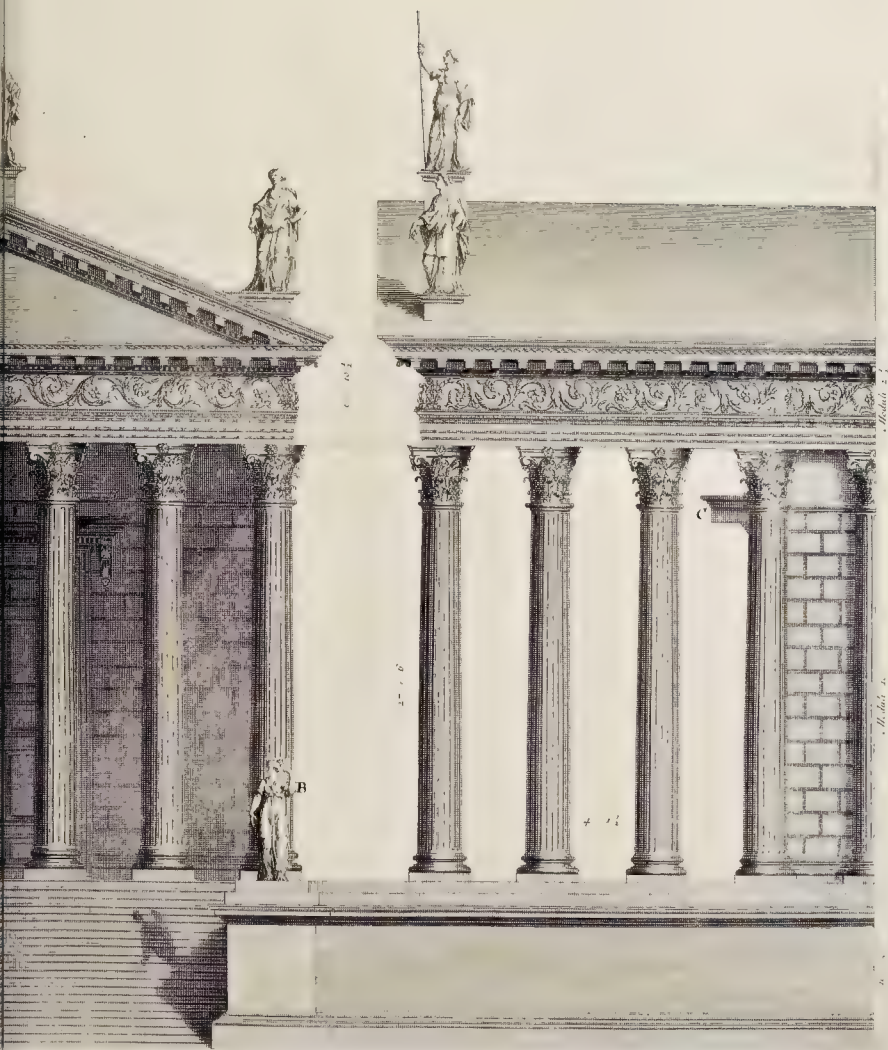


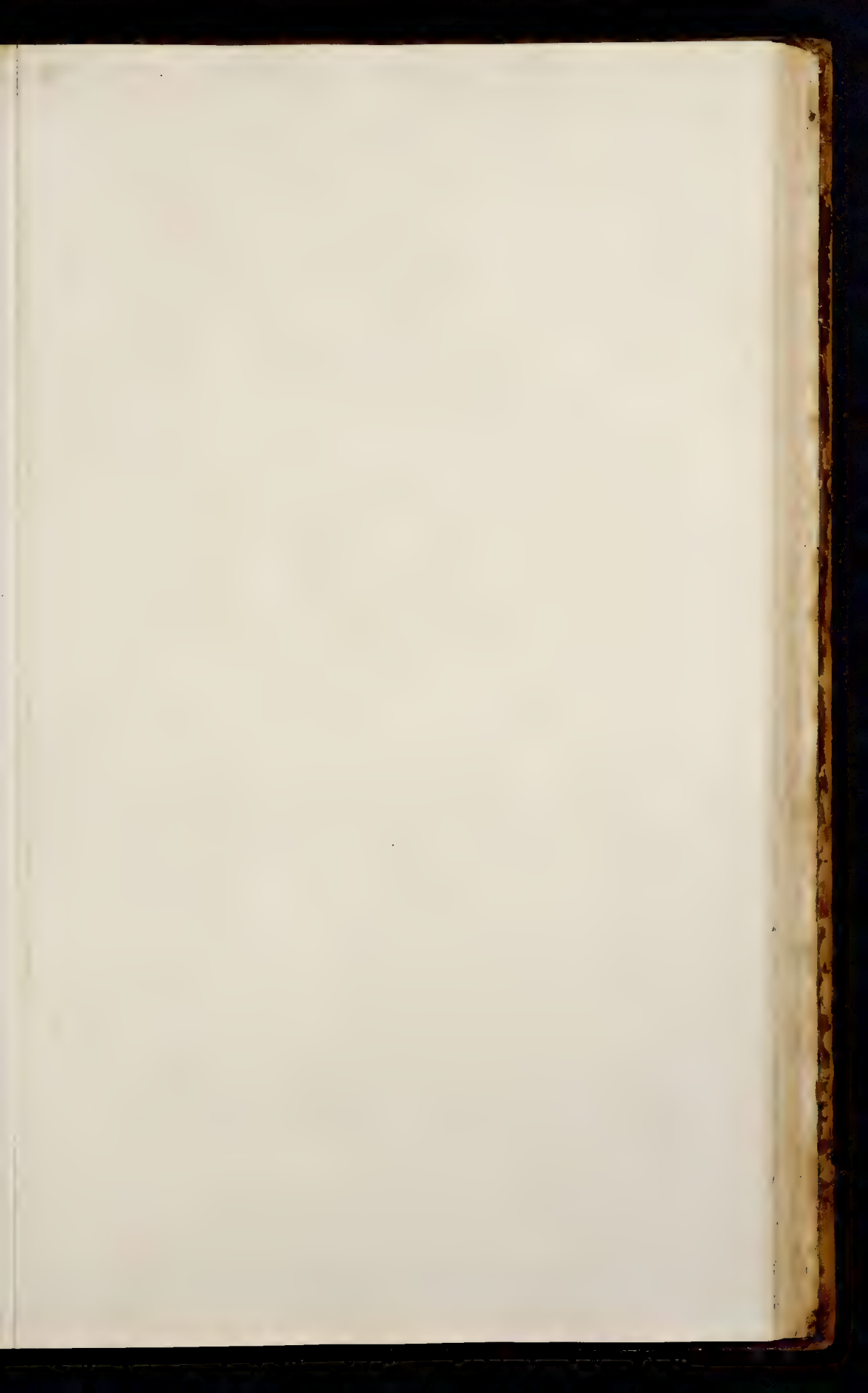


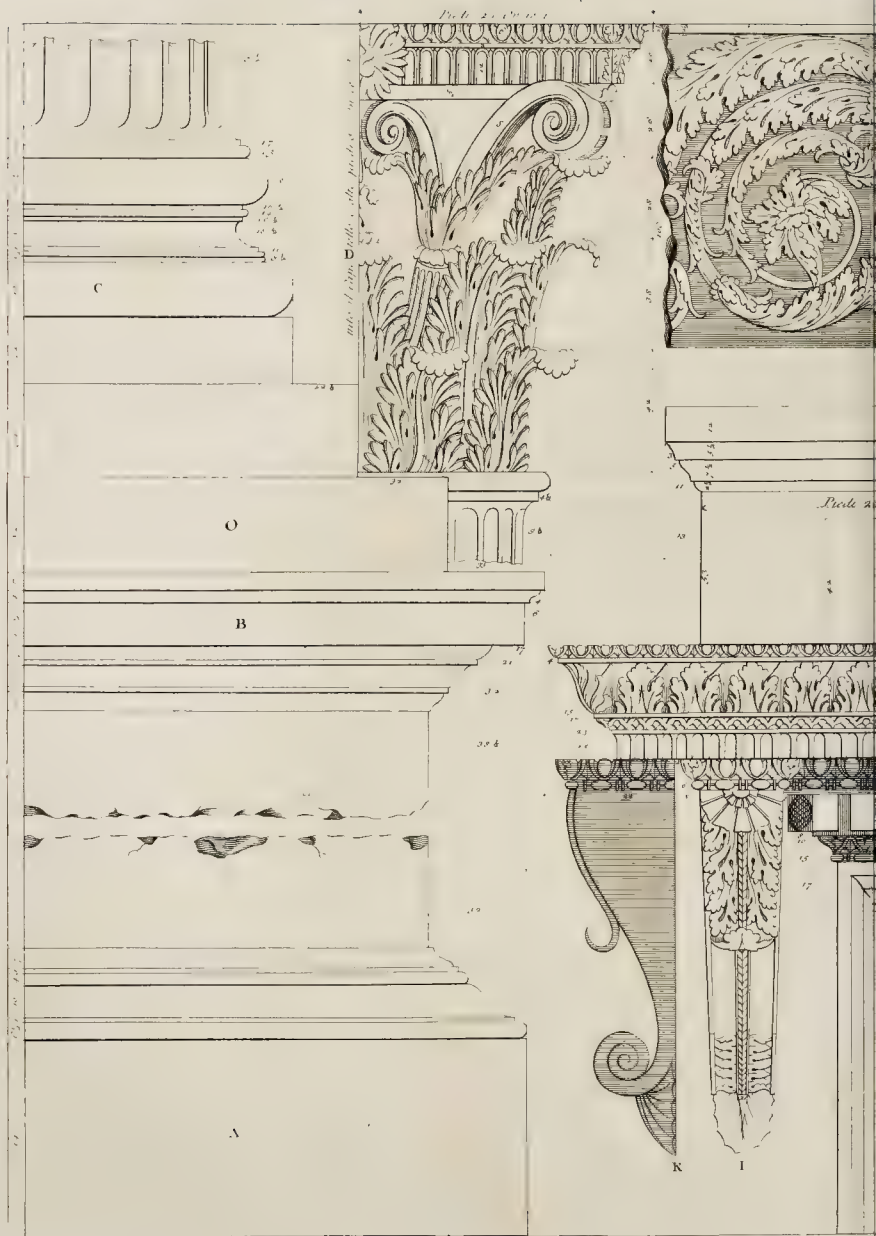


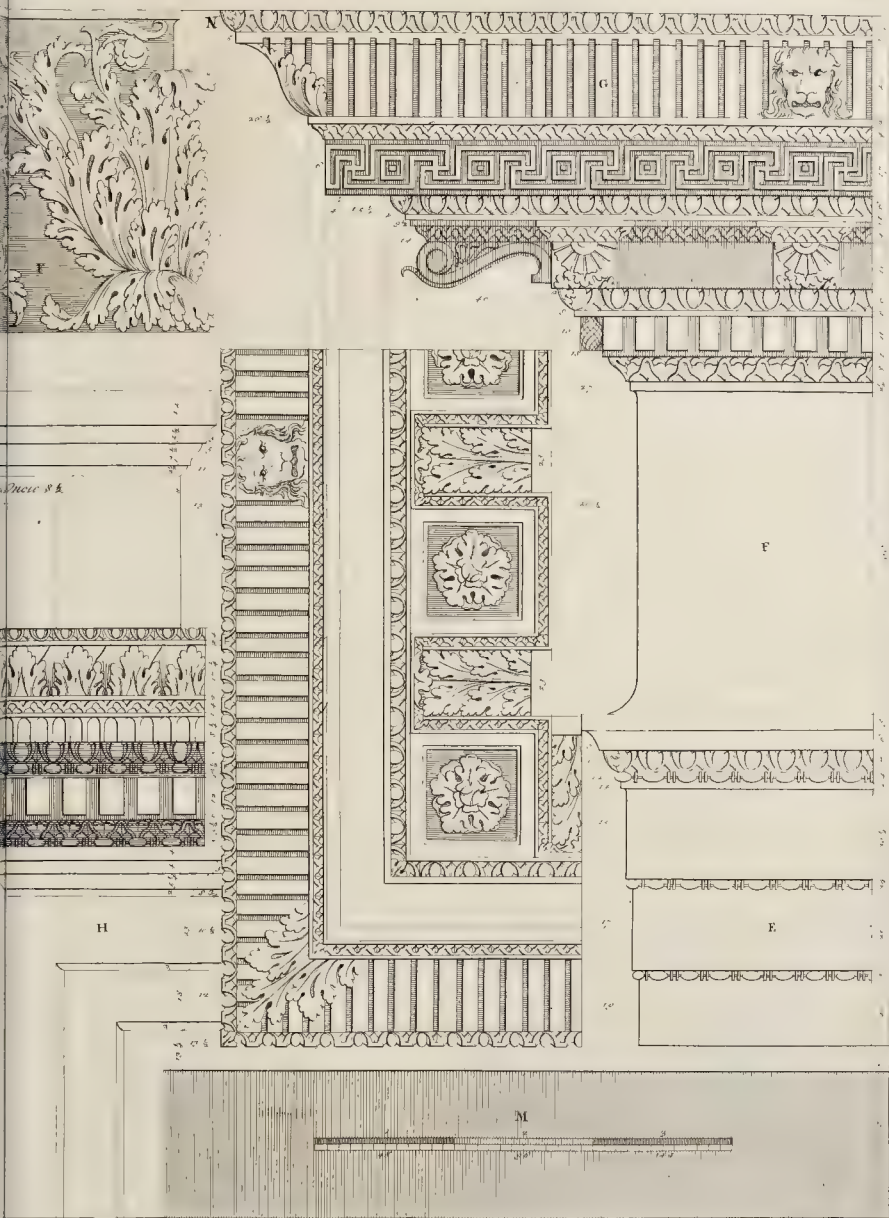


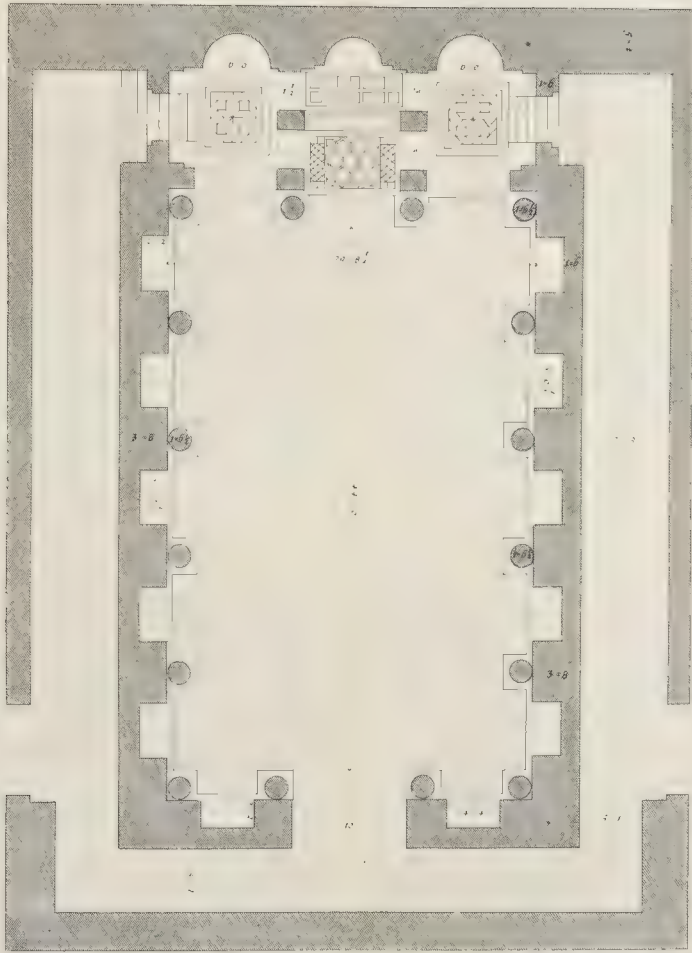


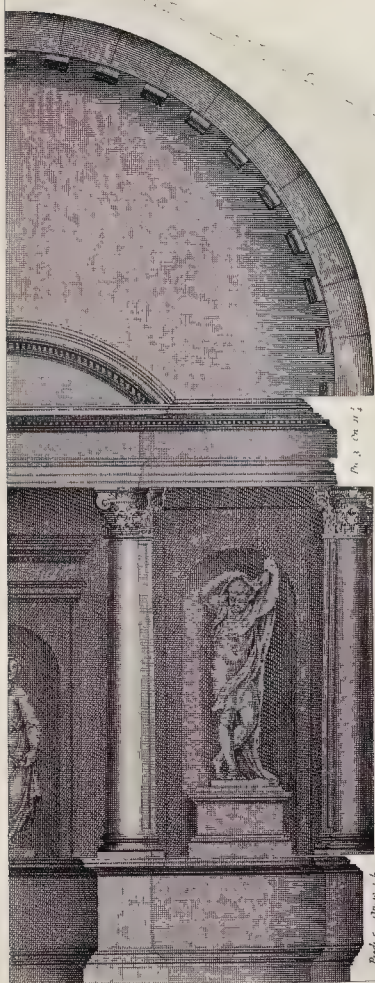








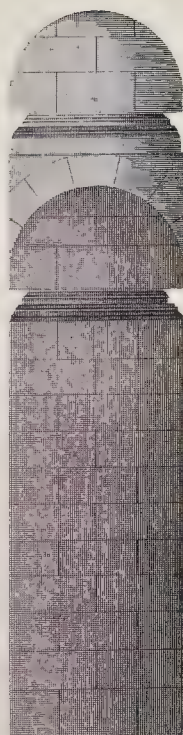




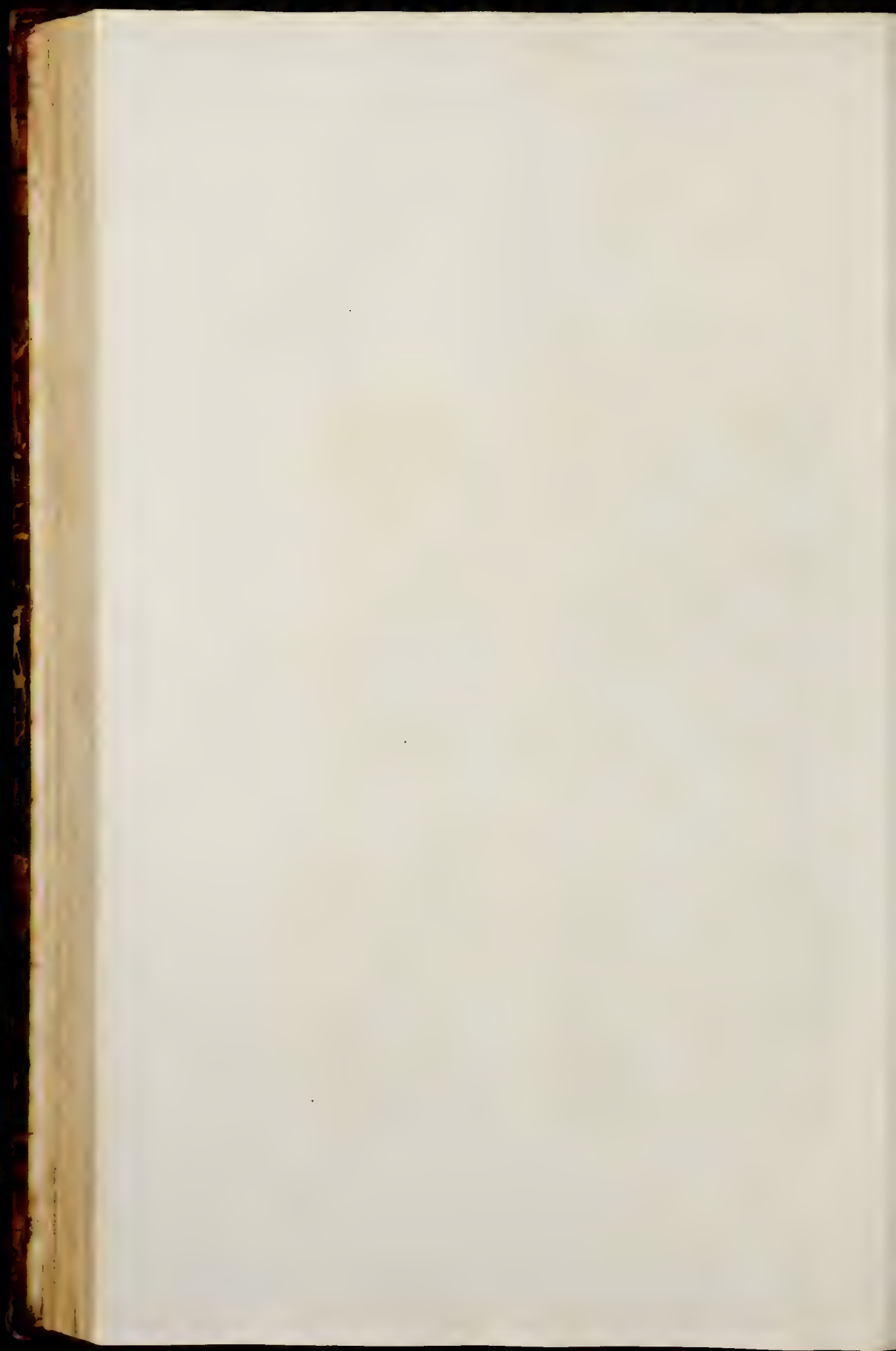
Pl. 3. 184. 21. 2

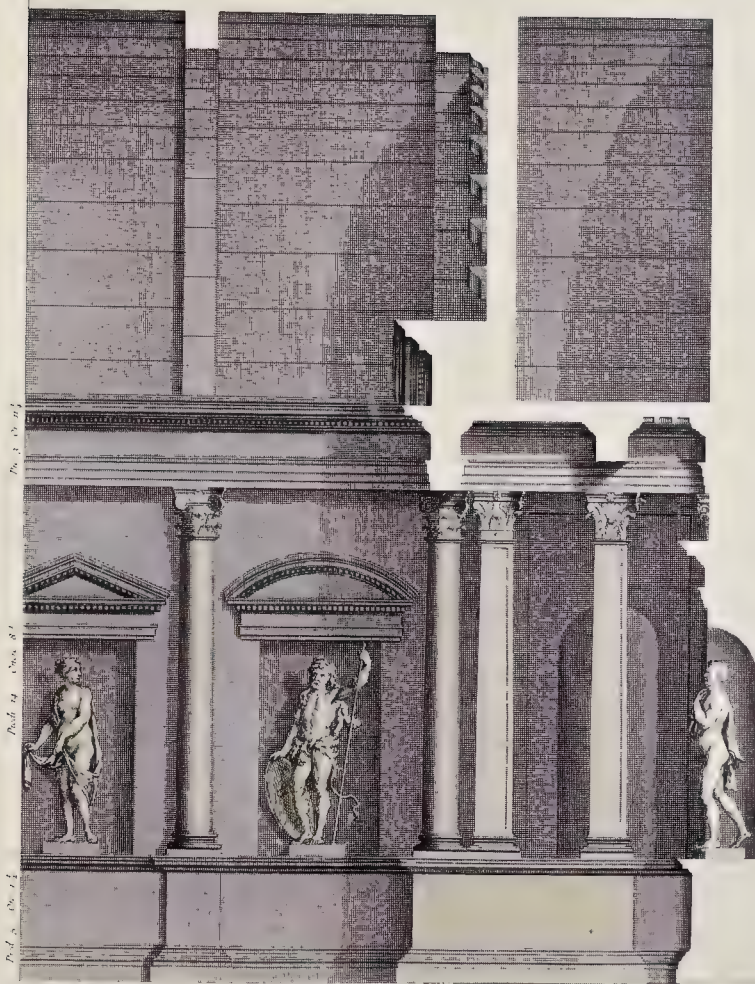
Arch. 24. 184. 21. 2

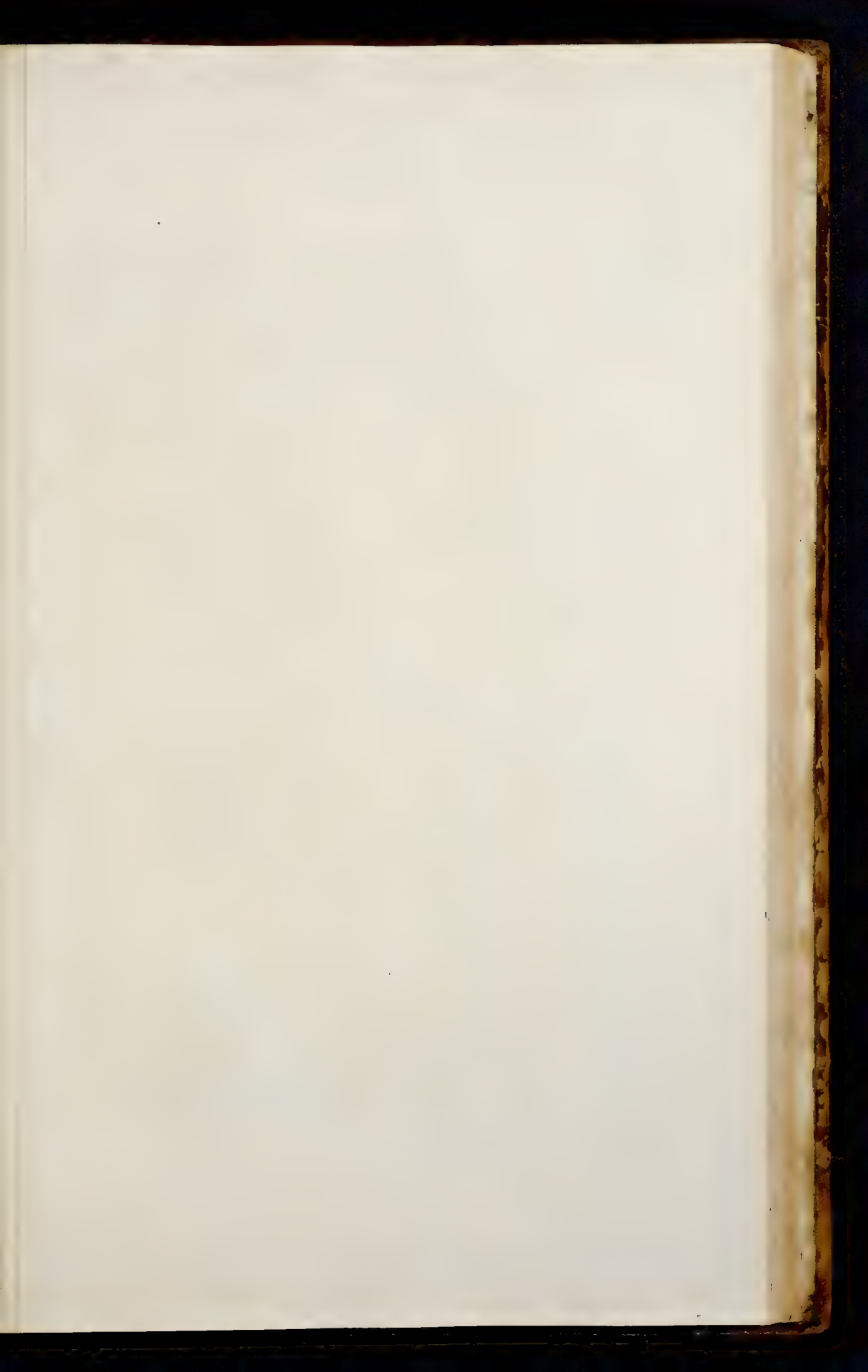
Arch. 5. 184. 21. 2

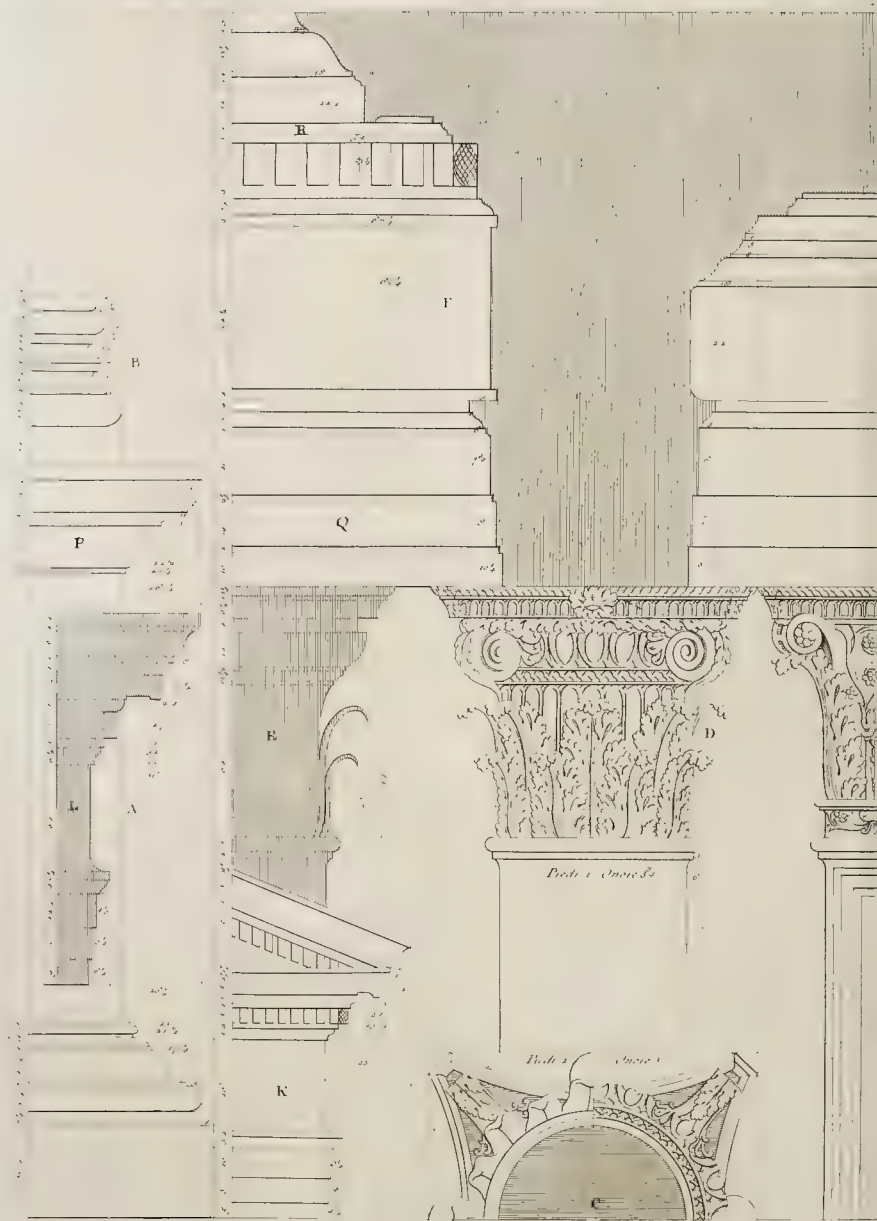


Arch. 7. 184. 21. 2

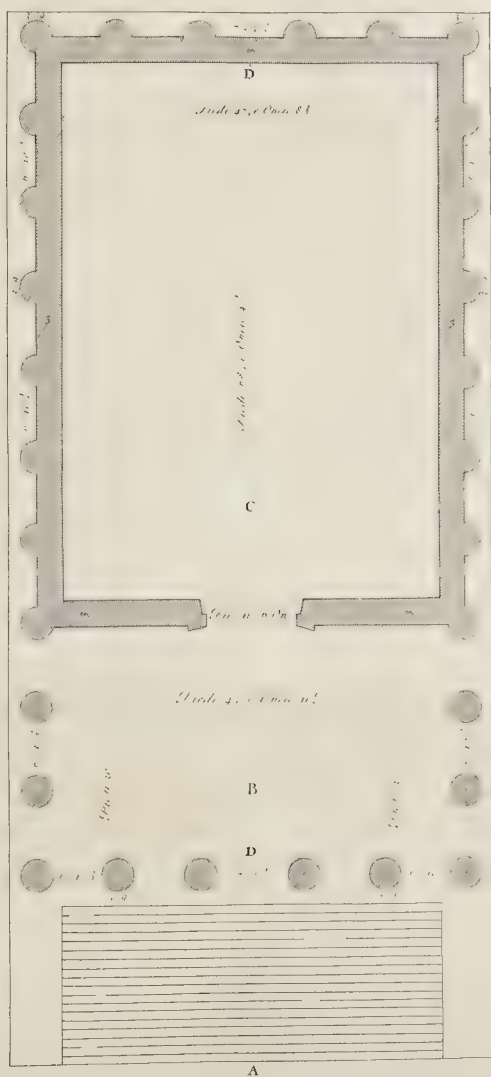


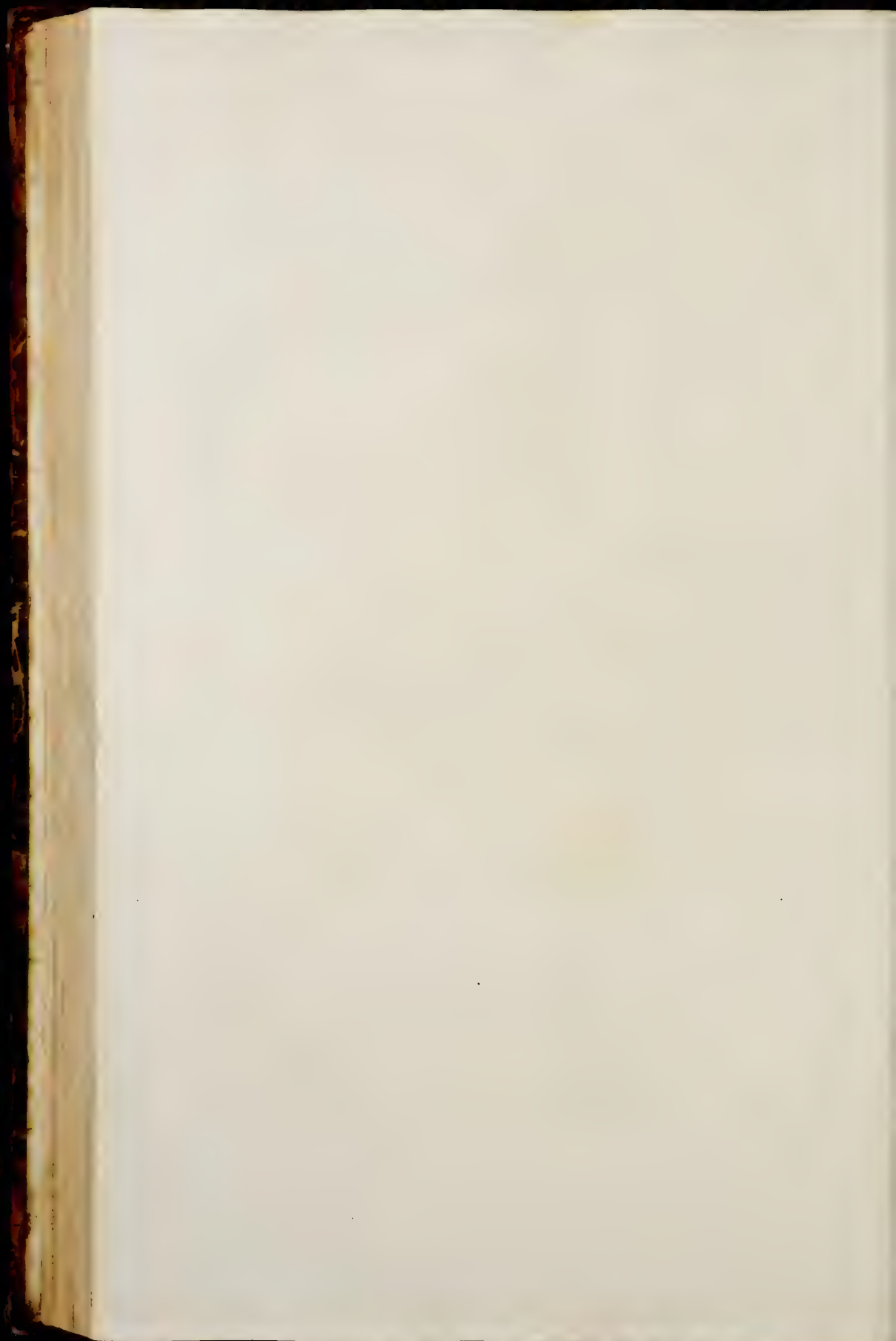














Plat. 4. - 1780 n. 1

Plat. 4. - 1780 n. 1

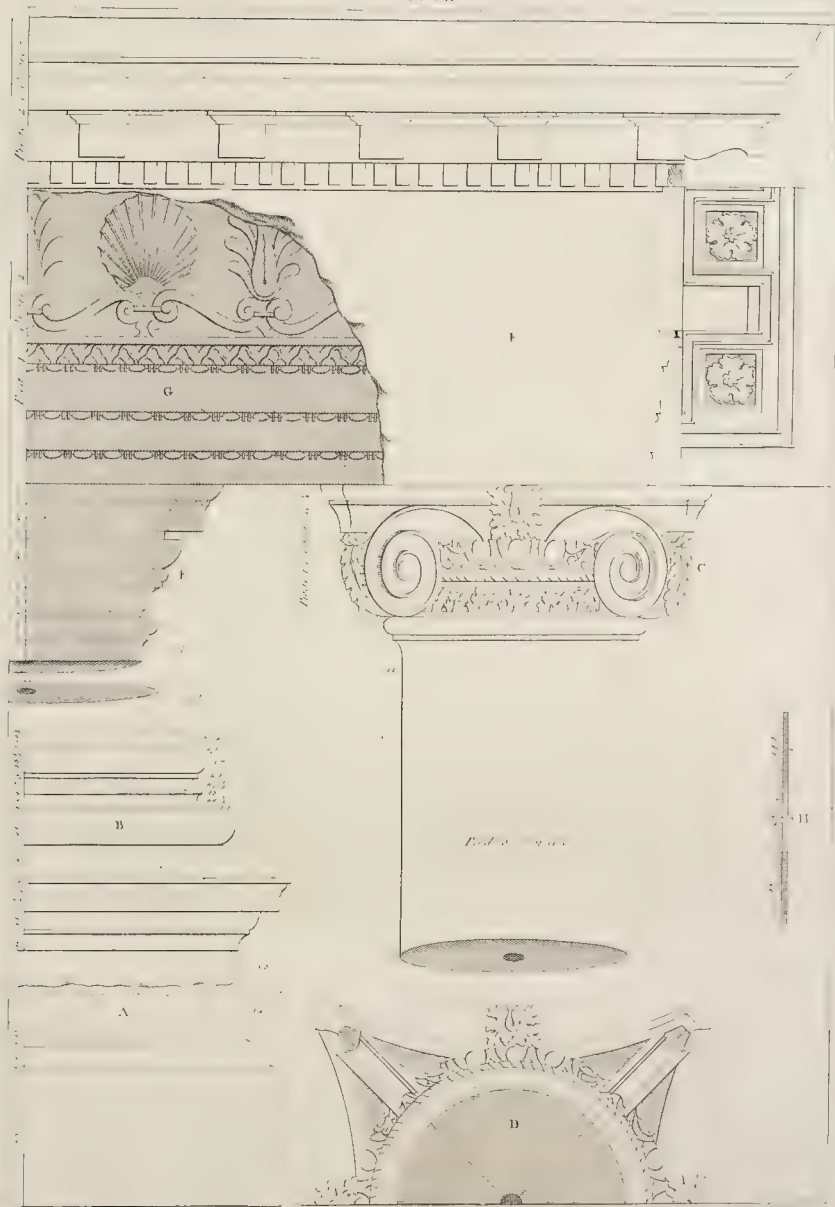
Plat. 4. - 1780 n. 1

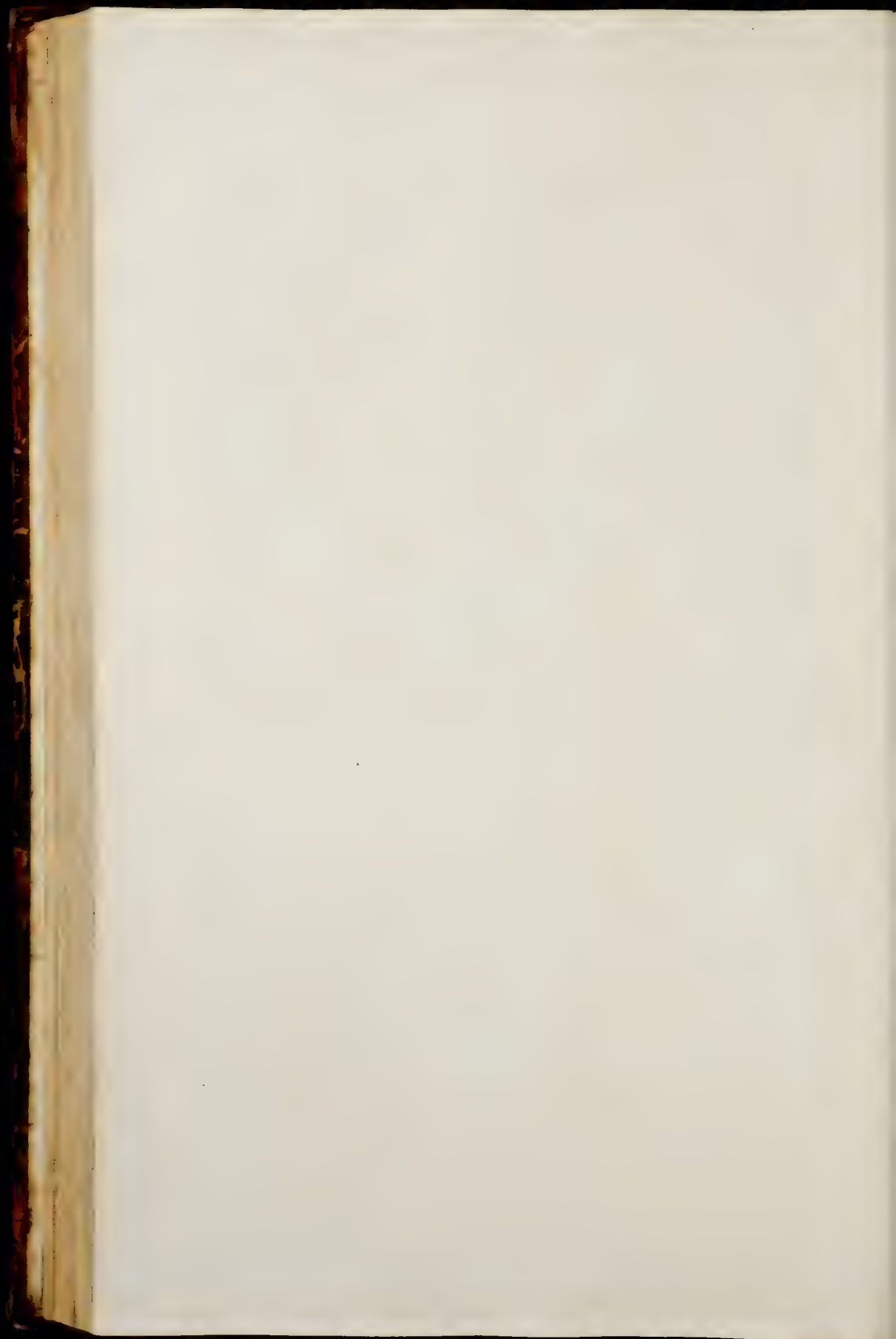
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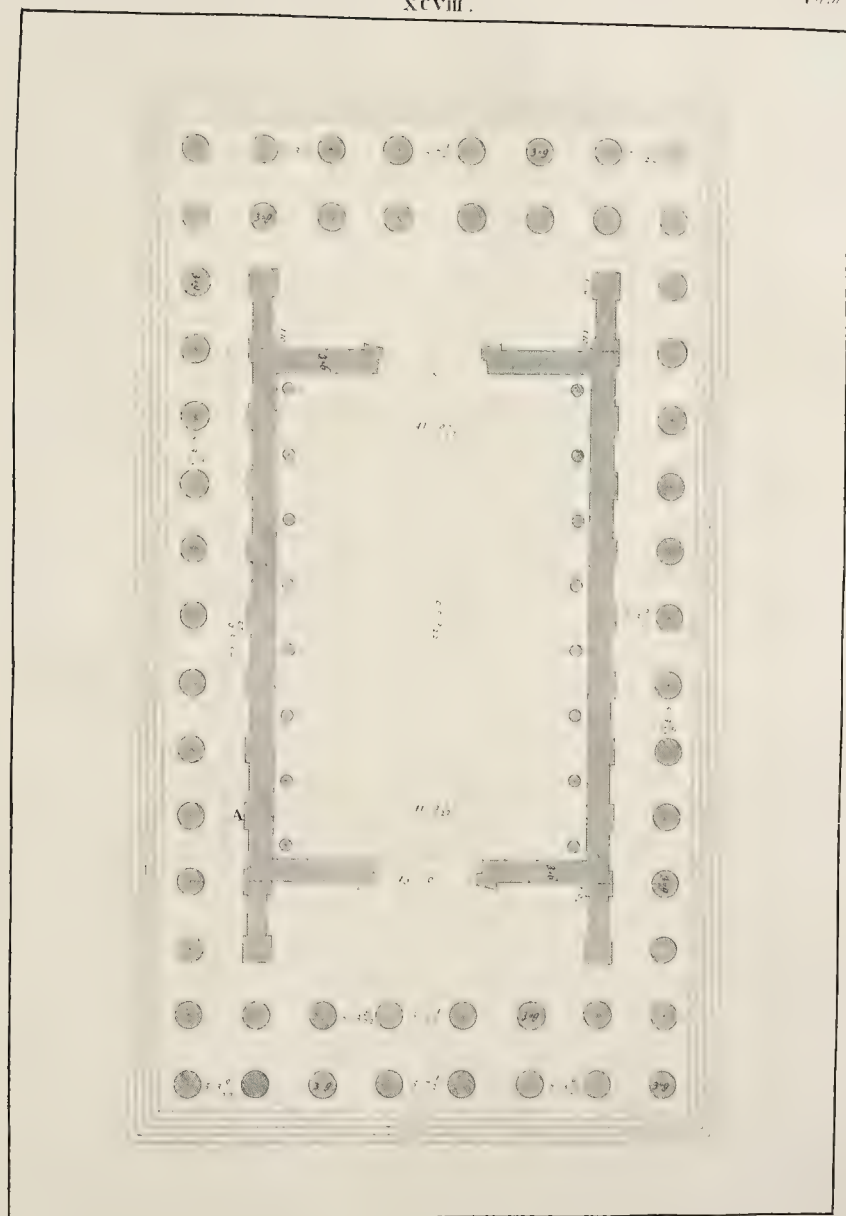
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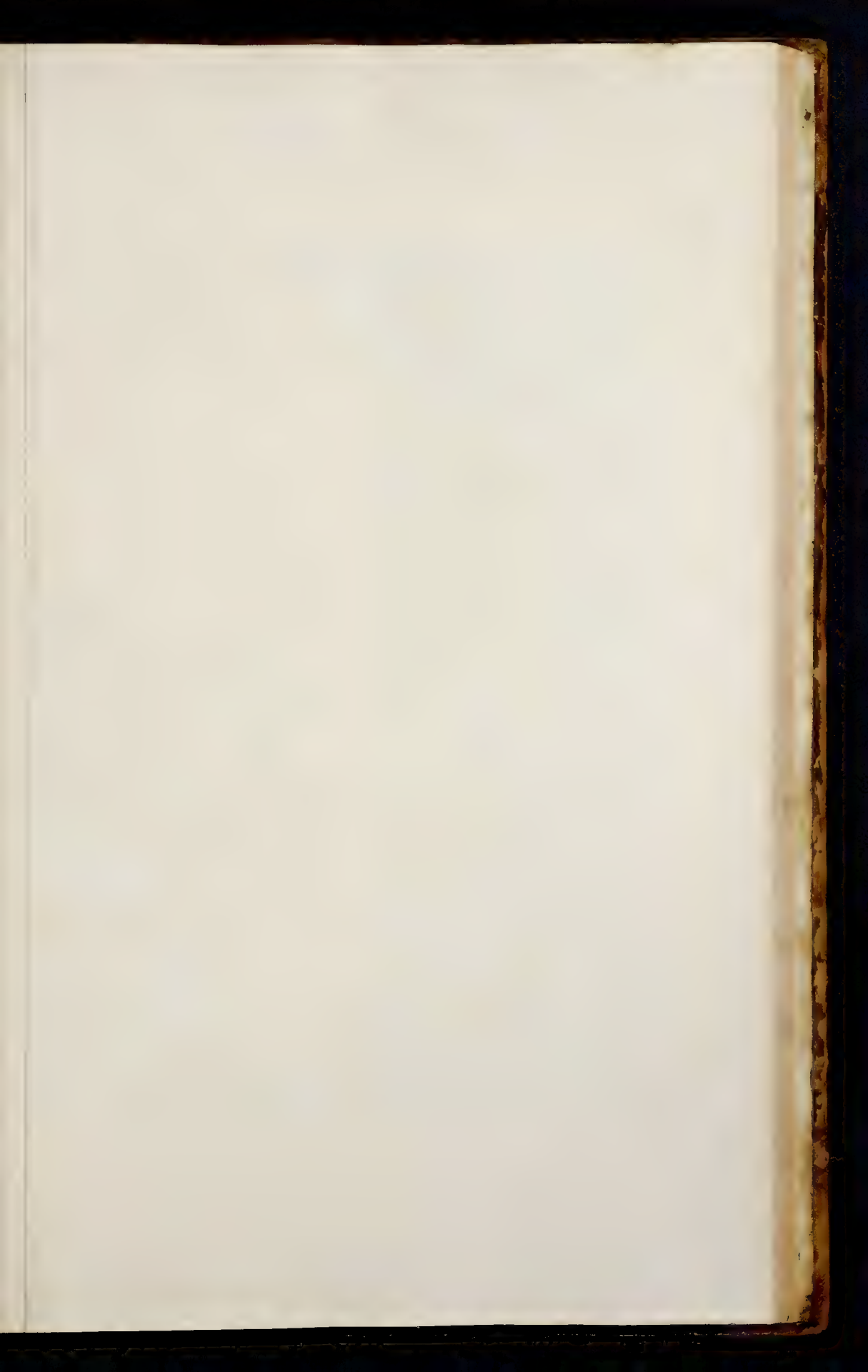
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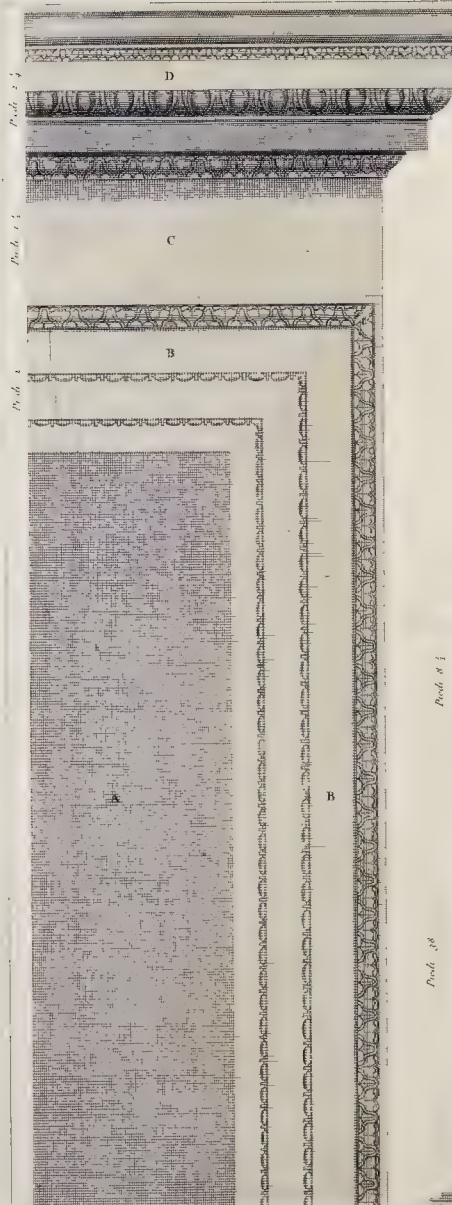












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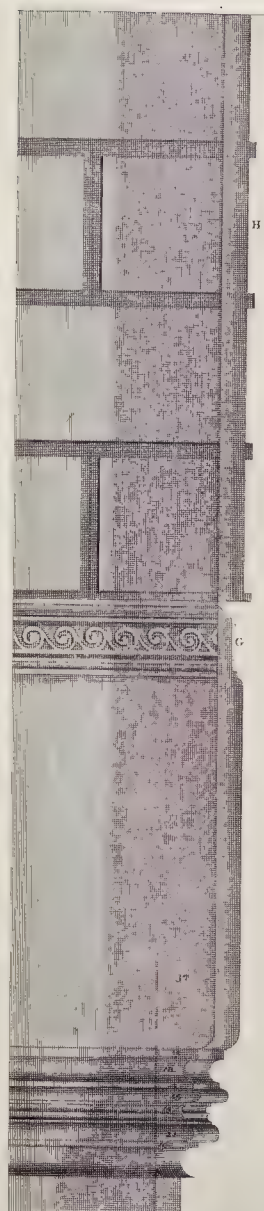
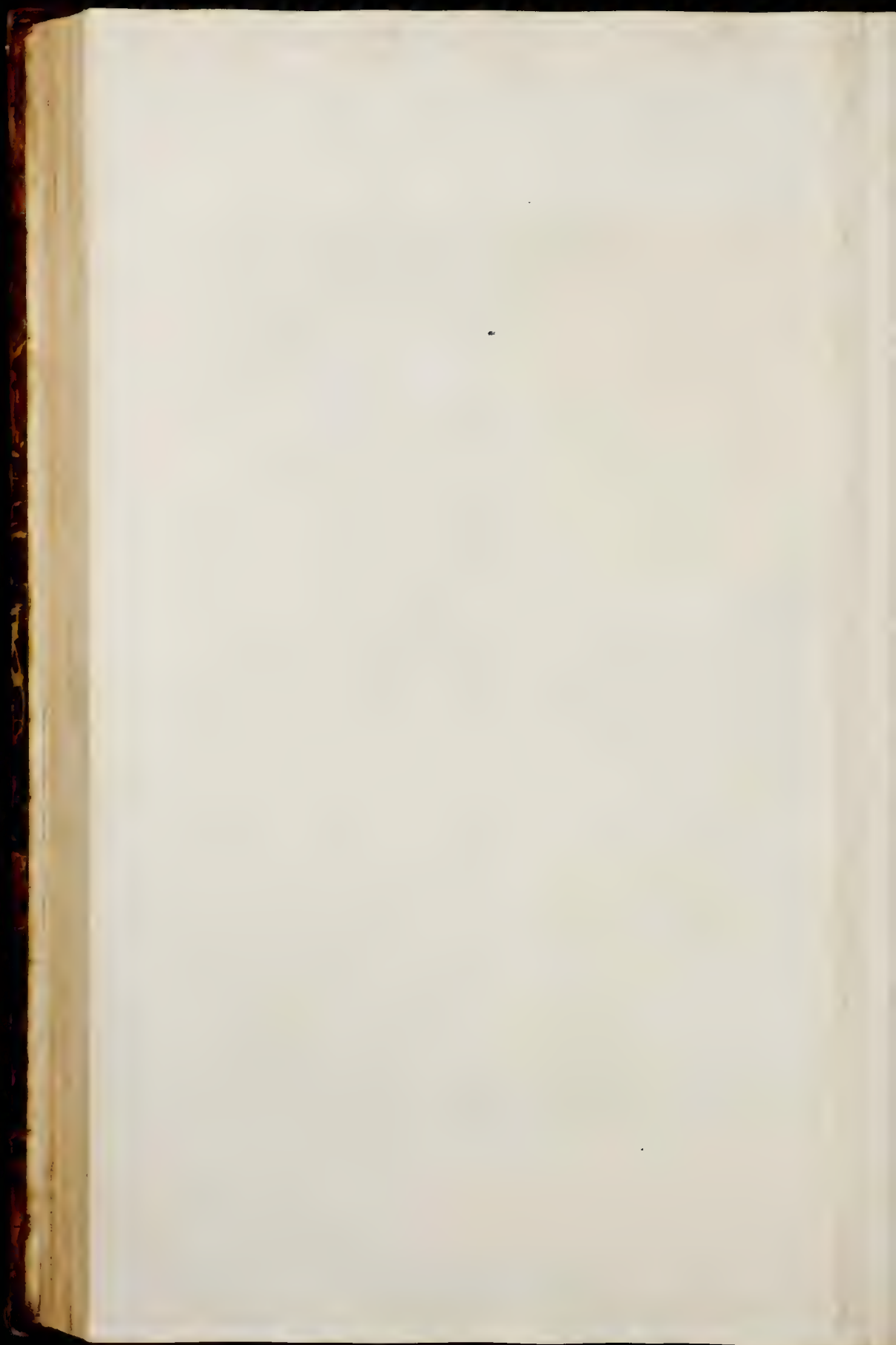


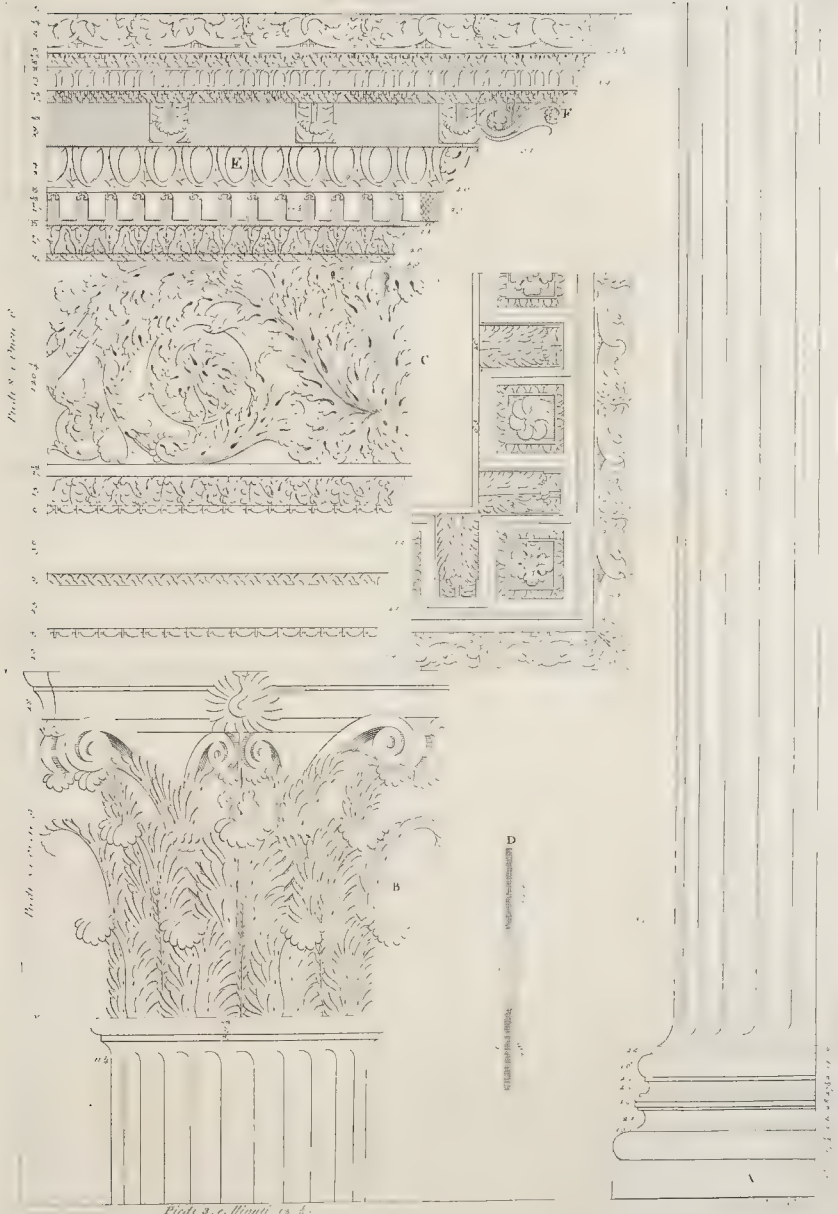
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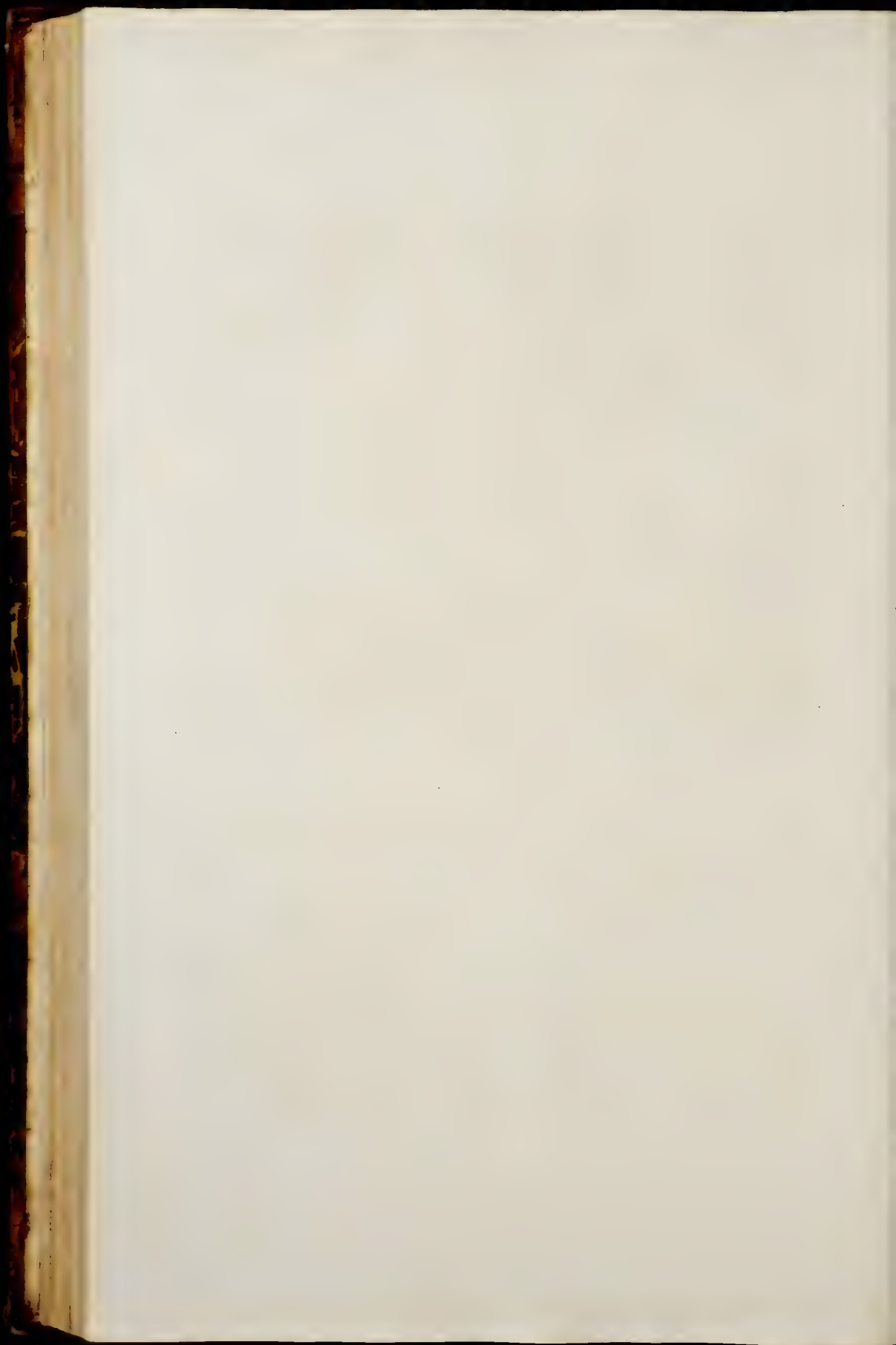
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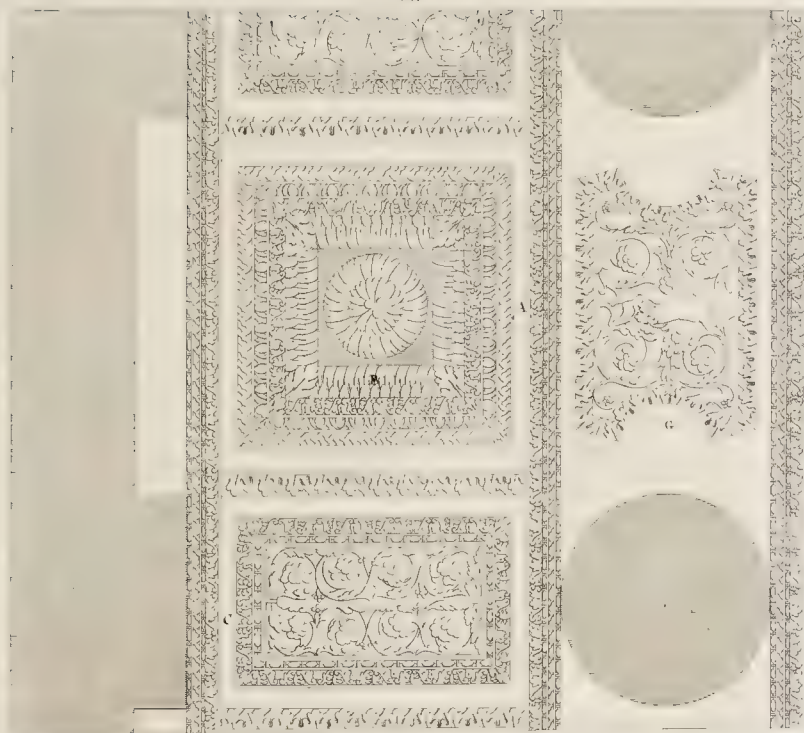
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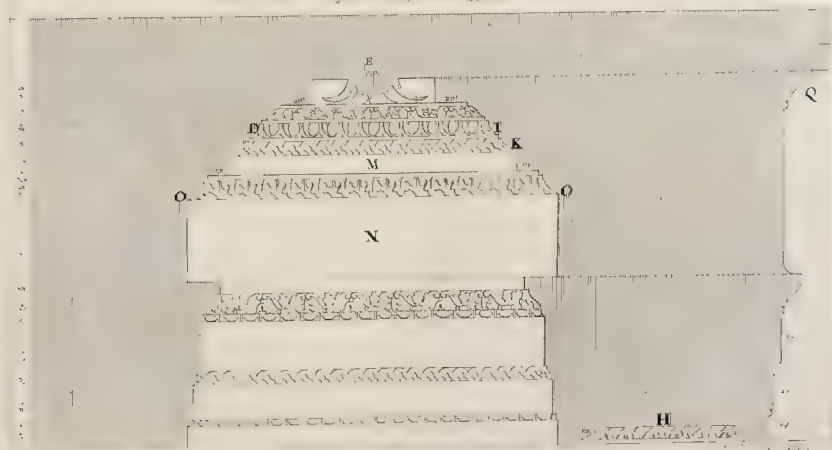




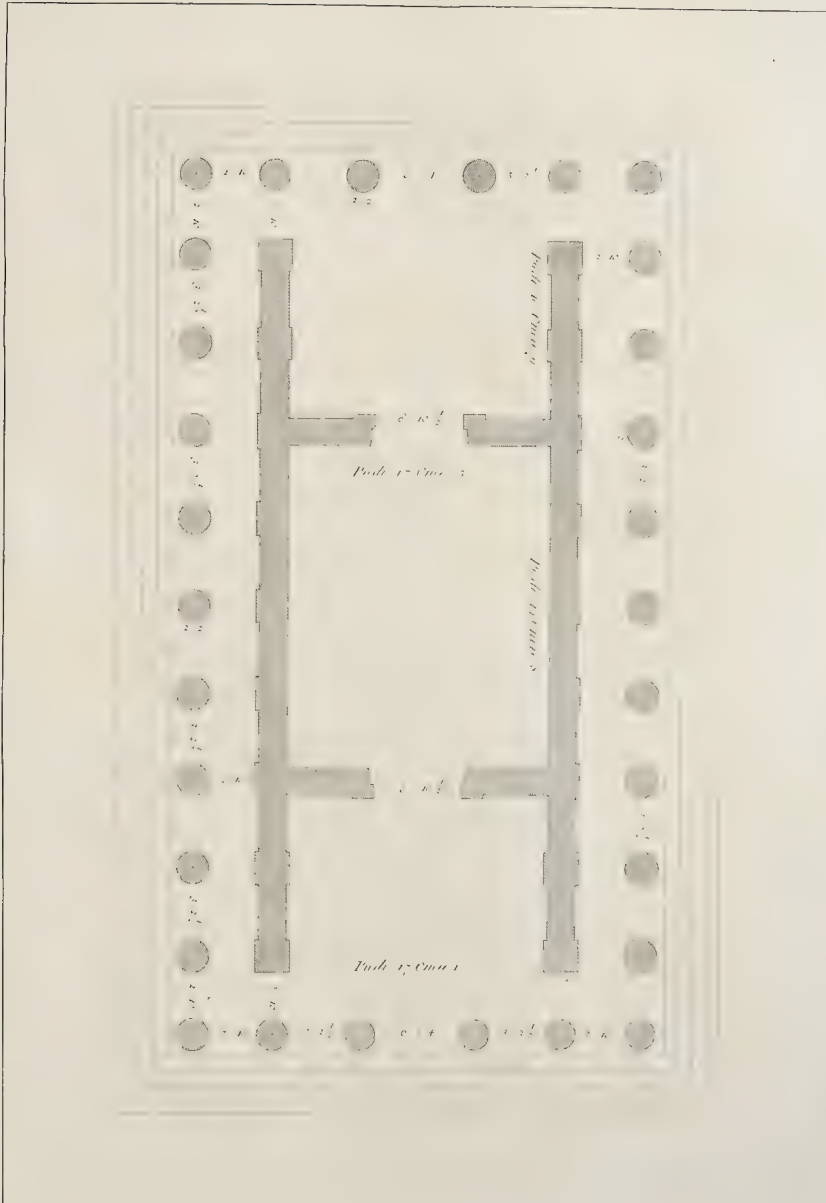


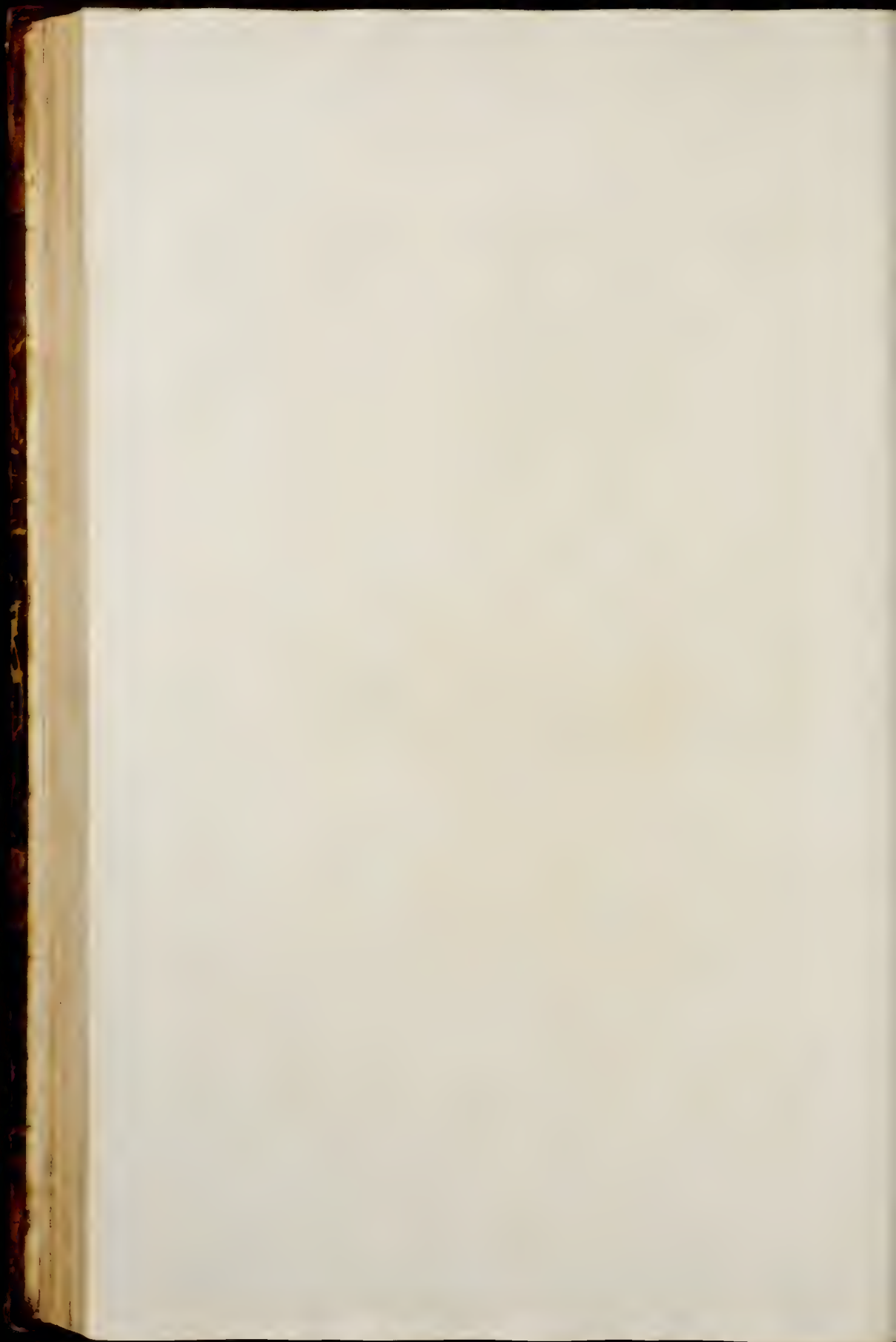


Scale of feet and inches











Front elevation

Front elevation

A P P E N D I X.

THE
ANTIQUITIES
OF
R O M E.

BY
ANDREA PALLADIO.

To which is added,
A Discourse of the FIRES of the Ancients.

Now first Translated from the ITALIAN.



L O N D O N:
M. DCC. XLII.

VOL. II.

P

To the READER.

IT has been a general Observation for many ages, that the ancient Romans have done a great many warlike feats, not recorded in History: That they have likewise erected a great number of magnificent and superb Buildings at Rome, (with a view that those monuments of their brave exploits should animate their posterity to follow their example) of which we can scarce at present so much as trace the least remains. For, not only the bare accidents of Time, but the ravages of War, Conflagrations, or Earthquakes, have destroyed or buried most of them.

THIS melancholy Thought, and the consideration that almost every body is highly desirous to know and enquire into the Antiquities and sumptuous Works of this most celebrated City, have incited me to compile this small Treatise, in the concise manner possible, out of the best ancient and modern Writers, who have treated this Subject at large. Such have been Dionysius Halicarnassicus, Titus Livius, Pliny, Plutarch, Appianus Alexandrinus, Valerius Maximus, Eutropius; and of the later Writers Blondus, Fulvius, Faunus Marlianus; and several others. Read therefore this new Work of mine over and over, if you are desirous to taste that exquisite and amazing pleasure, which is to be reap'd from a perfect Knowledge of so great a City as Rome, and so famous for her magnificent Structures, Nobility, and Renown.

ANTIQUITIES of the City of *ROME*.

C H A P. I.

Of the Foundation of Rome.

ROME is situated in that part of *Italy*, call'd *Latium*, distant from the sea about 15000 paces. The first Foundation was laid on the eleventh of *May*, in the Year of the World, according to *Usher*, 3256; after the Ruin of *Troy*, 436. Its Founders were *Romulus* and *Remus*, Twin-sons of *Ilia* or *Sylvia*, a Daughter of *Numitor* King of *Alba*: whose Brother *Amulius* expelled him, remaining King in his stead; and that he might have nothing to fear from his posterity, he made his Daughter *Sylvia* a Priestess of *Vesta*, which however did not answer his purpose; for *Sylvia* being soon after got with child (by whom is unknown; some say by *Mars*, others the tutelar God of the place; but it may as well have been any mortal Man) was delivered of Twin-boys. Which, as soon as *Amulius* came to hear, he ordered both the Children to be thrown into the *Tyber* far from *Alba*. Tradition will have it, that a she-wolf, which had cast her puppies, hearing their mournful cries, ran to 'em, apply'd them to her dugs, and gave 'em suck, as if they had been her own. A Shepherd, *Fausulus* by name, chancing to come that way, frighten'd the wolf from 'em, and carried off the Boys to his own house, bidding his Wife *Acca* to bring them up. Being thus nursed and bred among Shepherds, they grew to be very lusty and strong Fellows, yet in their minds discovering they were of a better race. At last it fell out, that *Remus* was taken prisoner in a rencounter betwixt two parties of contending Shepherds: who, being carried before *Amulius*, was falsely accused of having stole some of *Numitor's* cattle. He was therefore delivered up to *Numitor*, that he, being the person offended, might inflict what punishment he pleased. But *Numitor*, mov'd at the handsome appearance of the Youth, and calling to mind his Grandsons, could scarce forbear thinking this was one of them. Whilst he was yet musing, comes in *Fausulus* the Shepherd, with *Romulus*: who, having related, how he came by them, *Numitor* knew them to be his Grandsons; and thereupon sets *Remus* at liberty. Having soon after joined all their forces, they assaulted *Amulius*, killed him, and restor'd their Grandfather *Numitor* to the Crown, as it rightfully belonged to him. They resolv'd upon building a City within the limits of their Grandfather's dominions, on the banks of the *Tyber*, in a most convenient place, and where they had been educated. They mark'd out a square place for that purpose: but when it came to the point of giving a name to their City, and who should command therein; being both covetous of Glory and Empire, they thought it worth their while to decide it with the Sword. *Romulus* overcame and kill'd *Remus*, and then named the City after his own name *Rome*; and this he did when he was but two and twenty years old.

FOUR Months after *Romulus* had compleated his City, he found that, Women being wanted, his State would soon have an end, unless he could procure some to his Subjects. He sent therefore to his Neighbours in a friendly way, to desire some of their daughters in marriage. But his Deputies having met with a denial, he instituted Games against the fifteenth of *September*, which were called *Consualia*. The *Sabines*, Men and Women, flocked thither in great numbers: and upon a certain signal, every *Roman* seizes upon his Woman; they carry off by force six hundred eighty-three, which he assign'd to as many of his people that had behav'd best. He next chuses a Council of an hundred from among the Chief, who, from their age, were call'd *Senators*, and from their wisdom, *Fathers*; whose ssembly was called the *Senate*, as their posterity went by the honourable title of *Patricians*. The Youth he shared in military Tribes, out of which he selected three Troops of Horse for his Life-guards, of an hundred each; all of them remarkable for their strength and birth, giving them the name of *Swift*. The poorer sort he made dependants on the richer; these were call'd *Patrons*, the other *Clients*: The whole *Commonalty* went by the name of the *People*. This People he divided into thirty Corporations: He made many Laws; one of which enacted, That nobody should profess any domestick or shop-trade, but that every *Roman* should only follow husbandry and arms.

WHEN he was mustering his army near the Moore of *Caprea*, he was suddenly snatch'd away: nor was *Romulus* ever seen after this by any body. He liv'd to be *five and-fifty*, of which he reigned *thirty-seven*. He died without issue, leaving his City forty-six thousand Foot, and almost a thousand Horse, strong; which himself had founded with no greater power than of three thousand Foot, and three hundred Horse, which he had brought with him from *Alba*.

ROMULUS was then the Founder of the *Roman* Empire, and its Metropolis *Rome*; and the first who reign'd over it. After whom six Kings only have reign'd. The last of them, *Tarquinius Superbus*, was expell'd and dethron'd; because his Son *Sextus* had one night ravish'd *Lucretia* the Wife of *Collatinus*. The reign of these seven Kings lasted 244 years; during which they had not extended the bounds of their Empire above fifteen miles.

KINGLY Government being put down, a more agreeable and meeker form succeeded, which lasted 460 years. During which the People of *Rome* having come off victoriously in forty-three Wars, made themselves masters of almost the whole known World. Their *Consuls* were in number 887. For about two years the power of the Consuls was devolv'd on *Decemviri*. During 49 years it was usurp'd by military *Tribunes*; and they were five years without any Magistrates: 'till at last *Julius Caesar*, under the Title of perpetual *Dictator*, made himself sole master of their Liberties and Empire.

CHAP. II.

Of the Circumference of the City.

THE City, in the days of *Romulus*, comprehended the Mount *Palatine*, and *Capitoline*, and the Valleys that lay betwixt them. It had three Gates, the first of which, because it made a triangle at the foot of Mount *Palatine*, was called *Trigonia*: The second was called *Pandana*, because it always stood open;

open; or *Libera*, because it always gave free access into the City to every body. The third, *Carmentalis*, after *Evander's* Mother, who had formerly lived there; this was also called *Scelerata*, the wicked or unfortunate Gate, because the three hundred *Fabii*, who went out at this Gate with their Clients, were all killed near the River *Cremera*. After they had ruined and levell'd *Alba*, and taken the *Sabines* into 'em, they began to lett out the City more, and to wall it round, though in a very indifferent and uncouth manner. *Tarquinius Priscus* was the first who built them up with large and magnificent Stones. The seven Hills, yet to be seen, being at last wall'd in, the City grew to that bigness, that under the Emperor *Claudius* they counted on the Walls 630 Towers, within the City 22000 Palaces, or Houses with Porches and Court-yards before them. What the exact Circumference of the Walls was at that time, we shall not determine, since Authors vary so much on this Subject; some affirming it to have been of thirty-two thousand geometrical paces; others twenty-eight thousand; and some extending it to forty thousand: What appears of it at present, including *St. Peter's* Borough, and that on the other side of the *Tiber*, doth not exceed sixteen thousand paces.

C H A P. III.

Of the Gates.

IN the many Alterations which the City Walls and Gates have undergone, it has happen'd that some of the Gates have lost, some have retain'd their ancient and original Names. All of them were made of square Stones, as the old custom was. The paved Roads leading to them were named after the dignity of their Author; if he happened to have been a *Consul*, a *Censor*, or to have triumph'd through them, they were named *Consular*, *Censorial*, or *Triumphal*.

THE *Triumphal* Gates and Roads were more magnificent than any others: for it appears, that the *Romans* in the ordering of them had no manner of regard to Expences or Cost, cutting through Mountains, levelling Hills, filling whole Vales, building Bridges, equalling Ditches with raised or even Ground, observing to make the Roads very strait, adorning them with useful Fountains, marking the Distances with Pillars; and above all, paving them so substantially, that some through many ages have lasted till this very time.

AUTHORS differ very much about the Number and the Names of those Gates; some counting 37; others, but 24. At present no more than eighteen appear, which comprehend the Seven Hills and the whole City, divided into fourteen Quarters, or Wards.

THE chief is that which is now call'd *del Popolo*, formerly *Flumentana* and *Flaminia*.

THAT which is now *La Pinciana*, was formerly *Collatina*.

La Salata now, was anciently call'd *Quirinalis*, *Agonalis*, and *Collatina*: It was through this Gate that the *Celtick Gauls*, called *Senoneses*, entered and sack'd *Rome*; and that *Annibal* at about three marks or stons distance from it, encamped on the Banks of the *Teverone*, anciently the River *Anienis*.

THAT of *Santa Agnese*, was call'd *Nomentana*, *Figulensis*, and *Viminalis*.

THAT of *San-Lorenzo*, was the *Tiburtina* and *Taurina*.

La Maggiore, was the *Labicana*, *Prænestina*, and *Nævia*.

THAT of *San Giovanni*, was the *Cælimontana*, *Septimia*, *Afinaria*.

La Latina, was the *Ferentina*.

THAT of *San Sebastiano*, was the *Appia*, *Fontinalis*, and *Capena*. Through this Gate entered *Horatius*, after he had overcome the *Curiatii*; as likewise the greatest part of those that ever triumph'd.

THAT of *San Paulo*, was the *Ostiensis*, and the *Trigemina*; out of which went the three *Horatii*.

THAT *di Ripa*, was the *Portuensis*.

THAT of *San Pancratio*, was the *Aurelia*; and *Pancratiana*.

La Torrione, was the *Posserula*.

La Pertusa, *Di S. Spirito*, *Di Belvedere*.

Di Cenello, which was formerly called *Ænea*.

CHAP. IV.

Of the principal Streets and Roads.

THE principal Streets and Roads were twenty-nine in number, since each Gate had one; all which, *C. Gracchus* made strait and paved. The most renowned are,

L' Appia, which *Appius Claudius*, when *Censor*, paved from the Gate of *St. Sebastian*, as far as *Capua*; *Trajanus* repaired it, when damaged or spoiled, and carried it on as far as the Sea-port *Brindizi*: This has been called the *Queen of Roads*, because almost all the Triumphs came through it.

La Flaminia, which *C. Flaminius*, when *Consul*, caused to be paved from the *Porta del Popolo*, as far as *Arimini*: This was also called the *Broadway*, because it reach'd as far as the *Capitol*.

L' Emilia was paved by *Æmilius Lepidus*, and *C. Flaminius*, *Consuls*, as far as *Bologna*.

L' Alta Semita, or the Highway, begins in the *Quirinal*, now *Monte Cavallo*; and reaches as far as *St. Agnes's Gate*.

La Suburra begins above the *Coliseum*, and ends near the Temple *di S. Lucia in Orsea*.

La Sacra begins near the Triumphal Arch of *Constantine*, and reached formerly to the Arch at *Titus*, and through the *Forum Romanum* as far as the *Capitol*.

La Nuova reaching along the *Palatine-Mount* to the great Palace, call'd *Sep-tizonium* as far as the *Thermæ*, or Baths of *Antoninus*.

La Trionfale leads from the *Vatican* to the *Capitol*.

VESPASIANUS repaired several of these Roads, as appears by an Inscription on a Marble; to be seen now in the Capitol before the Palace *di Conservatori*.

La Via Vitellia, reached from Mount *Janiculus*, as far as the Sea.

La Via Recta, or strait Road, was in the Field of *Mars*, where now is *La Strada Julia*.

C H A P. V.

Of the Bridges over the Tyber, and by whom made.

EIGHT were the Bridges over the *Tyber*; of which two are ruined, *viz.* that call'd *Sublicius*, and the *Triumphalis* or *Vaticanus*. The first was built at the foot of the *Aventine Hill*, near that part of the River-side, which is now call'd *Ripetta*; whose Ruins are yet to be seen in the middle of the River. *Ancus Marcius* first of all made it of Timber; it was broke down when *Horatius Cocles* opposed the Army of the *Etrusci* coming forcibly over it: *Æmilius Lepidus* rebuilt it of Stone, and call'd it by his own Name *The Æmilian Bridge*. *Tiberius* repaired it, after it had been greatly damaged by an overflowing, of the *Tyber*. And *Antoninus Pius* last of all built it of Marble. It was of a great height. Hence the condemn'd Malefactors used to be thrown down into the *Tyber*; and it was the first Bridge that ever was built a-cross that River.

THE *Triumphalis* or *Vaticanus* stood near the Hospital di *S. Spirito*, whose Foundations are yet to be seen in the middle of the *Tyber*. It was so called because all Triumphs marched over it.

THAT which is now *S. Mary's*, was anciently the *Senators* and *Palatine Bridge*.

THAT of *Quattro-Capi*, or four Heads, was the *Tarpeian*; afterwards called by the Name of *L. Fabritius*, who, being Great Overseer of the Highways, caused it to be built.

THAT of *S. Bartolomeo*, was called *Cestius* and *Esquilinus*; which was rebuilt by the Emperors *Valens* and *Valentinianus*.

THAT of *Sixtus*, was formerly *Aurelius* and *Janiculensis*; *Antoninus Pius* had made this of Marble; and Pope *Sixtus IV.* rebuilt it in the Year of *Christ* 1475.

THAT of *S. Angelo* was the *Ælius*, from the Emperor *Ælius Adrianus*, who built it. The present form it owes to Pope *Nicolaus V.*

THAT call'd *Mollis* or *Mitvius* lay about the second Mark from the Gate del *Popolo*, and was erected by *Æmilius Scaurus*. It has nothing left of its antique Structure but the Foundation. Near this Bridge it was, that *Constantine* the Great overthrew the Tyrant *Maxentius*, and drove him into this River, where he was drown'd. Tradition will have it, that he saw a Cross in the Air, and heard a voice in the Air, saying to him, *In hoc signo vinces, By this sign thou shalt conquer.*

AT about the third Mark, or Stone, from the City, was the Bridge call'd *Salarianus*, taking its Name from the Road, and is very ancient. The River *Anio*, which parted the *Sabines* from the *Romans*, runs under it. Its Water is very well tasted. *Totila* destroy'd it, and *Narsetes* rebuilt it under the Emperor *Justinian*, after he had routed and overcome the *Goths*.

THAT call'd *Mamolo* took its Name from *Mammæa*, Mother of *Alexander Severus*; first built by *Antoninus Pius*, and by her afterwards repair'd. It is a very ancient Bridge, laying at about three thousand paces from the City, over the River *Anio*, now call'd *Teverone*.

C H A P. VI.

Of the Island in the Tyber.

AS soon as the Romans had drove *Tarquinius Superbus* out of the City, thinking it beneath them to consume any of his Property, they threw all his Corn (part of which was yet standing, and part cut down in the Field along the *Tyber*) Straw and all, into that River; where, stopping, because the hot Weather had dried the Waters, and receiving into it all that the common Shores carried into the River, it made at first a great heap, and soon after an Island: Which afterwards, with the Labour and Industry of Man, grew to such a size, as to hold to this day a great number of Houses, Temples, and other Buildings. It is of the figure of a Ship, being sharp at one end, and broad at the other. It is two hundred and fifty paces long, and fifty broad.

C H A P. VII.

Of the Hills.

THE chief Hills on which *Rome* is seated, are seven. The most celebrated is the *Capitolinus*, which was also called *Tarpeius* and *Saturnius*; and now it goes by the name of the *Capitol*. On this Hill stood once three-score Temples, Chapels, and religious Houses. The noblest of them all was the Temple dedicated to *Jupiter Optimus Maximus*; which victorious Generals, after their Triumph, entered, to render Thanks to *Jupiter* for the obtained Victory.

MOUNT *Palatinus*, now *Palazzo Maggiore*, is not inhabited; being quite beset with Vineyards. It is a thousand paces about. *Romulus*, because he had been educated here, laid the first Foundation of his City on this Hill; and *Helio-gabalus* paved it with Porphyry-stones.

THE *Aventinus*, or *Querquetulanus*, is more than two thousand paces about. The Temple of *S. Sabina* is built hereon.

THAT call'd *Cælius*, on which is built the Temple of *S. John and Paul*, reaches as far as the famous *S. John de Lateran*.

THAT call'd *Esquilinus*, or *Cispinus*, is that whereon the Temples of *S. Maria Maggiore*, and *S. Pietro in Vincola*, are built.

MOUNT *Viminalis*, is that whereon the Churches of *S. Lorenzo in Palispernia*, and *Sta. Potentiana* stand.

MOUNT *Quirinalis*, or *Egonius*, now *Monte Cavallo il Pincio*, that where stands the Church of the *Trinity*.

Il Janicolo, where the Church of *S. Pietro Montorio* stands.

THERE are besides, several lesser Hills; such as the *Vatican*, whereon stands *S. Peter's Church*, and the Pope's Palace. *Mons Citorius* formerly *Citatorius*, because the Tribes of the People used to be cited together, to give their Votes

at

Chap. 8, 9. *Of the Hill made up of Potsherds, Of the Waters, &c.* 65
at the Elections of Magistrates: *Collis Hortulorum*, or *Pincius*, beginning near the Gate *Salara*, and extending to that of *del Popolo*. From this little Hill the *Candidates*, who put in for any Magistracy, used to parade down to the Field of *Mars*.

Il Giordano has been thus named, because the illustrious Family of the *Orsini* used to dwell there, where they have a Palace to this day.

C H A P. VIII.

Of the Hill made up of Potsherds.

THIS Hill is near *S. Paul's Gate*, and is grown to what it is from the vast heaps of broken earthen Vessels, that used to be thrown out here: Not, as is the vulgar opinion, of those Vessels only in which the many Nations used to bring their Tribute to *Rome*. Nor ought any one to wonder, which way such vast Quantities of earthen Ware came there, since vast Multitudes of Potters lived in this Neighbourhood, who not only made all the Vessels used by the Ancients in their Household, but Figures of their Gods, Ornaments in Temples, and Urns to contain the Ashes of the Dead; and all this of Potters-ware. *Coræbus* an *Athenian*, is said to have taught the *Romans* the Potters Trade.

C H A P. IX.

Of the Waters, and by whom brought into Rome.

THERE were nineteen sorts of Water brought into *Rome*. The best and most reputed were *Aqua Marcia*, *Claudia*, *Appia*, which last was the first and most ancient; *Tepula*, *Julia*, the old and new *Anio* River Water, and the *Maiden Water*.

THE *Marcia* was first called *Auseia*, and was deriv'd or brought by *Ancus Marcius*, when *Prætor*, as far as the seven and thirtieth Stone from the City, out of the *Lacus Fucinus*.

THE *Claudia* was brought to *Rome* from the eight and thirtieth Stone, along the Road *Sublacensis*, out of two large Springs, the one call'd *Ceruleus* (perhaps from the blueish Colour of the Water) the other *Curtius*, by the Emperor *Claudius*. This Aqueduct, having often been spoiled and broke down, was repaired by *Vespasianus*, *Titus*, *Aurelius*, and *Antoninus Pius*; as yet appears by the Inscriptions on the great Door of the Aqueduct.

THE *Appia*, the *Censur Appius Claudius* brought from the Fields near *Tusculum*, (*Cicero's Country-seat*) about eight Stones from *Rome*.

THE *Tepula*, was from the same Fields, but about three Miles farther brought to a head, and thence into the *Capitol* by *Servilius Capio*, and *L. Cassius Longinus*, *Censors*.

THE *Julia* was much the same Water, but brought into another part of the City, by *Agrippa*.

THE Water from the old River *Anio*, collected at about twenty Miles beyond the *Tyber*, was convey'd into the City, out of the Spoils made upon *Pyrrhus* King of *Epirus*, now *Albania*, by *Manius Curius Dentatus*, and *L. Papyrius Cursor*, Censors.

THAT from the new River *Anio* was brought to *Rome* from about 24 Miles distance, by the Surveyor of the Highways *Julius Frontinus* along the *Via Sublacensis*.

THE Maiden Water, *Agrippa*, when Master of the Works, brought from about eight Miles distance along the Road from *Præneste*.

THE Water call'd *Alfietina*, *Augustus* brought from the Lake *Alfietinum*, about fourteen Miles distance, along the *Claudian* Road: It supplied the City on the other side of the *Tyber*.

THE *Yuturna* is the same, which to this day runs by *St. George's* Church.

THERE were several other sorts of Waters, which were named after those that laid them in. Such was *Trajana*, from the Emperor *Trajan*; *Septimia*, from *Septimius*; *Drusa*, from *Drusus*; *Alexandrina*, from *Alexander Severus*.

CHAP. X.

Of the Common Sewer.

THE great Common Sewer, or the general Receiver or Sink of all the Filth, was near the *Senatorian* Bridge, now call'd *S. Maria*: A Performance of *Tarquinius Superbus*. Authors tell strange things of its Largeness, viz. that a full loaden Hay-cart could drive through it. Upon measuring I have found it to be sixteen Feet Diameter. Into this all other Sewers of the City do empty themselves; which is the reason that Sturgeons, taken between the *Senatorian* and *Sublician* Bridges, are better than others, feeding on the Filth coming out of this great Sewer.

CHAP. XI.

Of Aqueducts.

SEVEN in number, were the Aqueducts at *Rome*. The most famous is that, through which the *Aqua Marcia* flow'd; whose Ruins and Signs are to be seen on the Road, which leads to *St. Lawrence's* Church without the Walls. *Claudius's* Aqueduct reaches from the great Gate (*Maggiore*) to the Church of *St. John Lateran* running through the *Cælian* Mount into the *Aventine*: Its half ruined Arches may be seen 109 Foot high. On this Work, begun by *C. Cæsar*, and finished by *Claudius*, was laid out the Sum of One Million Three Hundred and Ninety-five Thousand and Fifty Gold Crowns (*Seſtertia quingenta quinquaginta quinque millia*.) *Caracalla* did afterwards continue it into the very Capital. And some of its Arches are yet extant near *St. Thomas's* Hospital.

OF the Aqueduct that brought in the *Aqua Appia*; some Remains are yet to be seen near the foot of the *Monte Testaceo*, others near the Triumphal Arch of *Titus Vespasianus*.

THE Maiden Water is that which is now commonly called *Fonte di Treio*.

THE

THE *Aqua futura* rises in a Shed just by St. George's Church. It formerly made a Pond in the great Place near the Temple of the Goddess *Vesta*, where now stands the Church of St. *Silvestro nel Lago*.

THE *Aqua Sabatina*, formerly so called from the *Sabian Lake* in *Tuscany*, which is now the *Lago del Anguilara*; and is the same Spring that supplies the Fountain near St. Peter's Church in the *Piazza*.

C H A P. XII.

Of the Cisterns, commonly called Sette Sale.

NEAR the Baths of *Titus*, are to be seen nine subterraneous Cisterns, now called *Sette Sale*, being seventeen foot and a half wide, twelve high, and above an hundred and thirty-seven long. These *Vespasianus* built for the use of the Priests, as may be seen by an Inscription on Marble, some time ago found in this place:

IMP. VESPASIANUS. AUG.
PRO. COLLEGIO. PONTIFICUM.
FECIT.

C H A P. XIII.

Of the Hot-Baths, and by whom erected.

THE *Thermæ* were Places of a vast Extent and Magnificence, built on purpose for Washing-places. They had very large Porches, Marble Floors, Plaster Walls, or of *Mosaic Work* in Marble: High Columns besides supported very large Arches. There were many of 'em at *Rome*. The most famous were, those of *Nero* or of *Alexander Severus*, which latter enlarg'd them. They stood near the Church of St. *Eustace*, where some of its Ruins are yet to be seen.

THOSE of *Agrippa*, built by *Agrippa*, between the Church *Rotonda* and *Minerva*, in a place call'd *Giambella*, where the Ruins yet appear.

THOSE of *Antoninus*, which *Antoninus Caracalla* began, and *Alexander* finished on Mount *Aventine*. These are yet half standing in Ruins, of a prodigious bigness, adorn'd with the finest Marble and very large Columns.

THOSE of *Aurelian*, built by the Emperor *Valerius Aurelianus* in the *Wyke* on the other side of the *Tyber*, whose Ruins are yet visible.

THOSE of *Constantine* were on Mount *Quirinalis*, whose Remains are yet to be seen in the Gardens of the illustrious Family of *Iorea*.

THOSE of *Diocletian*, built by the Emperor of that Name, are for the most part yet standing near the Church of S. *Susanna*, and are wondrous large. In the Building of 'em above forty thousand Christians were employed for many Years by this Emperor.

THOSE of *Domitian*, raised by the Emperor of that Name, where now the Monastery of S. *Silvester* stands, the Ruins yet appearing.

THOSE of *Gordianus*, adorned with two hundred fine Columns, stood near the Church of *S. Eusebius*.

THOSE of *Novatianus*, where now stands the Church of *S. Pudentiana*.

THOSE of *Severus* built by the Emperor of that Name on the other side the *Tyber*, of the finest Marble and with beautiful Columns; of which some have been put up in the Churches of *S. Cecilia* and *S. Chrysogonus*.

THOSE of *Trajan* stood on the *Esquiline* Mount, near *S. Martin's* Church, On the other side of which Hill stood the Baths of the Emperor *Philippus*, whose Remains are to be seen near *St. Matthew's* Church.

THOSE of *Titus* stood, where are now the Gardens of *S. Pietro in Vincola*; here the Remains yet appear.

THOSE of *Olympias* stood where now the Monastery of *S. Lawrence in Panisperna* doth.

C H A P. XIV.

Of the Places wherein they represented Sea-Fights.

THE *Naumachiae* were Places dug out in the manner of Lakes, wherein the Roman Youth used to exercise themselves in Sea-fights. There was one at the lower end of *Trinity* Church, built by *Augustus*: Another at the bottom of *S. Pietro Montorio*, by *Nero*, into which the Water was brought from the Sea. A third in the *Wyke* on the other side of the *Tyber*, by *Julius Caesar*.

C H A P. XV.

Of the Rings for Races.

THERE were many Rings in *Rome*; but the principal were that call'd *Maximus*, the *Neronianus*, the *Flaminius*, and the *Agonalis*. In the Center, Bull-baitings, Horse and Chariot Races, were shewn to the People. All a-round there were Seats raised for the Spectators to sit on.

THE *Maximus*, that is the largest, was situate betwixt the *Palatine* and *Aventine* Mount, in that place which to this day is called *Cerchi*. It was in length three Furlongs, and one wide; and was adorn'd with Columns of an exquisite Beauty and Guild. This was built by *Tarquinius Priscus*, in subsequent Ages enlarg'd by several Emperors, as *Caesar*, *Octavianus*, *Augustus*, *Trajanus*, and *Heliogabalus*, till at last it was capable of seating two hundred and sixty thousand People.

THAT of *Nero* stood on the Mount where the *Vatican* is, at the back of *St. Peter's* Church, where now the Obelisk is raised.

THE *Circus Flaminius*, where now the Church stands of *St. Catharina di Funari*.

THE *Agonalis*, where the *Piazza d' Agone* is, commonly called *Navone*.

BESIDES these, were several other Rings within and without the Walls. One of which was without the great Gate, whose Ruins are now seen in the Gardens and Monastery of *S^a. Croce in Hierusalem*. Another stood on the little Mountain

tain of the *Hortuli*, below *Trinity Church*. A third is yet up betwixt the Church of *St. Sebastian* and the *Capo di Bove*, though half-ruined; built by *Antonine Caracalla*, and was wholly design'd for the *Olympick Games*. It is said, that *St. Sebastian* was there shot through with Arrows.

C H A P. XVI.

Of the Theatres, and their Founders.

THREE in number were the chief Theatres in the City. That of *Pompey* was the first that was made of Stone. Next was that of *Marcellus*; and the third was the Theatre of *Cornelius Balbus*. Herein they used to act Plays, to keep Feasts, and exercise at all manner of Sports and Spectacles. Each of them held 80000 Spectators.

THE Theatre of *Pompey* was in the Field of *Flora*, on the very spot where now the *Palace* of the noble Family of the *Ursini* stands.

THAT of *Marcellus*, begun by *Cæsar*, and perfected by *Augustus*, though under the Name of his Grandson *Marcellus*. It stood where now the *Palace* of the Noble *Savelli* doth.

THAT of *Cornelius Balbus* stood near the *Circus Flaminius*; and was first of all made use of by the Emperor *Claudius*.

C H A P. XVII.

Of the Amphitheatres, and their Founders.

THE Amphitheatres were Buildings appropriated to divert the People with the Hunting of wild Beasts, and Prize-fighting of Numbers of Gladiators. There are now but two of them standing, and those half-ruined. The one, now call'd *il Coliseo*, from *Nero's* huge Statue, which used to stand here; the other is named after *Statilius*.

VESPASIANUS erected the *Coliseo*, *Titus* did give the first Shows in it; when there were five thousand Beasts of all sorts destroy'd. What is left of it now, is less than half. The outside of it is built of *Tivoli Stone*, and is round; the inside, oval: It is so high, that the top equals that of Mount *Cælius*. It was so large, that its Seats contained 85000 Spectators.

THE Amphitheatre of *Statilius* was not only much less in Bigness, but in Magnificence, being made of Bricks. It stood, where now the Monastery of *S. Croce* in *Hierusalem* doth, where some of its Ruins are yet seen.

C H A P. XVIII.

Of the Markets, or Places.

THE chief Markets in the City were seventeen in number : Besides the *Roman* Markets, there were several others, where they sold Oxen, Herbs, Fish, Hogs, or Bread. There were others, call'd by the Names of *Salustius*, *Archimونیus*, *Diocletianus*, *Palladium*, *Esquilinium*, *Oenobarbus*, *Cæsar*, *Augustus*, *Nerva*, *Trajanus*: Lastly, the Market of *Cupedini*, and of the Country People. The finest were, the *Forum Romanum*, and those of *Cæsar*, *Augustus*, *Nerva*, and *Trajanus*. The *Forum Romanum* beginning at the foot of the *Capitol*, where the Triumphal Arch of *Septimius* stands, reach'd as far as where now stands the Churches of *St. Cosmus* and *St. Damian*, all along finely adorn'd. In this *Forum* there was a Pew raised, call'd *Rostra*, whence the Magistrates or Counsellors us'd to harangue the People, or plead Causes before them. Here stood the Temple of *Vesta*, near the place where now the Church of *S. Maria Liberatrice* stands. There were likewise Marble Porticos built by *C. Caligula*, upheld by eighty large fluted Columns of Marble, of which three are yet in being. The Porch itself reach'd from the *Capitol* to Mount *Palatine*.

THE *Forum Cæsaris* was at the backside of the Porticos built by *Faustina*. The very Ground on which this Market was built cost *Julius Cæsar* an hundred thousand Sesterces.

THE *Forum Augusti* was where now the Church of *St. Adrian* stands, reaching towards *La Torre di Conti*.

THAT of *Nerva*, between the Churches of *St. Adrian*, and *St. Basilus*, where some mangled Columns are yet seen.

THAT of *Trajan*, next the Temple of *St. Mary at Loreto*, where that Emperor's Monument stands to this day.

THE Market for Oxen was formerly betwixt the Church of *St. George*, and *St. Anastasia*.

THAT for Herbs, where now the *Piazza Montanara* is.

THAT for Fish, betwixt the Church of *St. Mary in Portico*, and *S. Maria Egittia*.

THAT for Hogs, near the place on which now stands the Church of the Apostles, and was where the Church of *St. Nicolao in Porcibus* is.

THE *Forum Archimonium* stood where the Church of *S. Nicolao de gli Archimonii* is.

THAT of *Salustius*, betwixt the Temple of *S. Susanna* and the Gate *Salara*.

WHERE the others us'd to be, we have not been able to trace ; since nothing is left of them, besides their Names.

C H A P. XIX.

Of the Triumphal Arches, and for whom they were erected.

THERE were formerly six and thirty Triumphal Arches in *Rome*, erected to the Honour of those, who had added Cities, Provinces, or Foreign Nations to the *Roman* State. There are but six of them standing. The Arch of *Septimius Severus* at the feet of the *Capitol*, erected to that Emperor, for having overcome the *Parthians*. On the upper part of the Arch is engraven the Figure of Victory wing'd, and on both sides the Trophies of Land and Sea-Combats which he had gained, and of the Cities which he had taken.

THE Arch near the *Coliseo* was erected to *Constantine the Great*, for having defeated the Tyrant *Maxentius* near the *Milvian Bridge*. This is an Arch of an exquisite Beauty.

THAT which stands near the Church of *S. Maria Nova*, was erected to *Vespasianus* and *Titus*, on account of the taking of *Hierusalem*. On the one side you see the Emperor on a Chariot, with four Horses in front, Victory stands by the Triumphant Prince, and the bundle of Rods, Axes, and other Tokens of the Consular Dignity are carried before him. On the other side are represented the Spoils of the vanquish'd City.

THAT, which is near *St. George's Church in Velabro*, was erected by the *Silversmiths*, and Merchants trading in *Cattle*, in honour of *Septimius*.

THAT made of *Tivoli Stone*, and is call'd the Arch of *San Vito*, was erected to *Gallienus*.

C H A P. XX.

Of Porticos.

AUGUSTUS caused a *Portico* (mistakenly called *Piazza* in *England*) to be built on Mount *Palatine*, of spotted Marble, and adorn'd with many Pictures. *Gordianus* made another in the Field of *Mars*, a thousand foot long, with a double row of very handsome Columns. There was likewise the Portico of *Mercurius*, which though half-ruined, is yet to be seen near the Church of *S. Angelo in Pescaria*.

THE Portico of *Livia* stood, where are now the Ruins of the Temple of *Peace*.

THAT of *Octavia*, *Augustus's* Sister, next to the Theatre of *Marcellus*.

THE Portico of *Fausina*, the best part of which is yet standing near the Church of *S. Lorenzo in Miranda*.

THE Portico of *Concorde*, is to this day entire; it stands on the descent of *Mons Capitolinus*, and consists of eight Columns.

NEXT to this stood another abundantly larger, being built as an Ornament to the *Capitol*; of which there are yet three Columns standing.

THE Portico of *Agrippa* is still entire, and stands near the Church of *S. Maria Rotonda*.

C H A P. XXI.

Of rich Trophies and Columns.

THE Trophies that are to be seen near the Church of S. *Eusebius*, were raised in honour of *C. Marius*, when he triumph'd over *Jugurtha*, and the *Cimbri*. That large wreathed Column, which stands near the Church of S. *Mary Lateran*, was erected by the Senate to honour *Trajan*, when he set out to make war against the *Parthians*. Which, however, he never beheld : for he died at *Seleucia* in *Syria* upon his return from that War. His Bones, being brought to *Rome*, in a golden Urn, were placed at the very top of this Column. It is an hundred and twenty foot high. The Stair-case on the *Inside*, has an hundred and three and twenty Steps ; and forty-four Windows. On the *Outside* are carved all the most remarkable Actions of that Emperor ; and chiefly, his warlike Feats against the *Daci*, are curiously represented on a Marble.

THAT which is seen on *Mount Citorius*, is the Column of *Antoninus Pius*, an hundred sixty-five foot high. It has two hundred and seven Steps, and six and fifty Windows. This likewise contains on the outside the History of that Emperor.

THERE was formerly another wreathed Column of Porphyry-stone, which *Constantine the Great* caused to be transported to *Constantinople*, and to be there set up in the great Market-place.

THERE was another in the *Forum Romanum*, made of polish'd *Numidian* Marble, twenty foot high ; which the People of *Rome* had erected to the memory of *Julius Cæsar*, with the honourable Title of *PATER PATRIÆ*.

C H A P. XXII.

Of huge great Statues.

IN the *Capitol* stood a huge Statue of *Apollo*, thirty Cubits high, that cost about 26273 Pounds Sterl. which *Lucullus* brought to *Rome* from *Apollonia*, a City in *Pontus*.

IN the Library of *Augustus* stood another fifty foot high, of Brass.

IN the Ward of the Temple of *Peace*, stood a *Colossus*, an hundred and two foot high ; there were seven Rays on its head, each of twelve foot and a half.

ANOTHER stood in the *Campus Martius*, of the same height, which *Claudius* had dedicated to *Jupiter*.

THERE was one of the Emperor *Commodus*, made of Brass ; and that of so prodigious a size, that it was three hundred Cubits high.

IN the Yard before the Golden Palace of *Nero* stood one, an hundred and twenty foot high.

C H A P. XXIII.

Of a Pyramid.

NEAR St. *Paul's* Gate, a Pyramid is to be seen; not as the vulgar opinion is, the Burying-place of *Remus* or *Romulus*, but that of *C. Cestius*, one of those seven Stewards that used to be chosen on occasion of some publick Feasts, given to the People on their General Assemblies after the Ceremony of sacrificing to some peculiar God, whose Favour they were bribing. This Pile was finish'd within three hundred and thirty Days, as may be seen by the Inscription.

C H A P. XXIV.

Of Goals.

THAT small Heap made of Bricks, which is near the *Coliseo*, is half the Circle of that *Pyramid*, or *Goal*, which was called *Sudans*, or *Sweating*; on whose top stood a Brass Statue of *Jupiter*. It was surnamed *Sudans*, because it let out Water plentifully, to quench the Thirst of the Spectators, when any publick Games were celebrated in the *Coliseo*.

THERE was another near the Church of *St. Sebastian*, made of *Tivoli* Stone, and was called *the Bull's-Head*. It is reputed to have been the Burying-place of *Metella*, *Craffus's* Wife; which, by some engrav'd Letters, seems to be indicated.

C H A P. XXV.

Of Obelisks.

THERE were six large Obelisks in *Rome*. Two of which stood in the *Circus Maximus*, the one an hundred and thirty, the other eighty-eight foot high. The Ship, that brought the first from *Egypt*, was ballasted with about an hundred thousand Bushels of Lentils.

ONE stood in the *Campus Martius* of seventy-two foot high.

TWO in the *Mausoleum of Augustus*, of forty-two foot; one of which now stands near the Church of *S. Rocco*.

THE other was that, which is now erecting at the backside of *St. Peter's* Church, seventy-two foot high; at whose top it is said that the Ashes of *Julius Caesar* (others say of *Augustus*) were placed in a Brass-Box.

LESSER Obelisks were forty-two in number, most of them adorn'd with *Egyptian* Hieroglyphicks. There are but two of them to be seen now, one near *Ara Cœli*, near the *Capitol*; the other near the Church of *S. Manteo*. About six Years ago, as they were digging up a Vault, they found one in a Cottage near the Temple of *Minerva*. Another lies along the Road, or Street, which leads to the Church of *S. Maria Maggiore*.

C H A P. XXVI.

Of Statues.

EXCESSIVE great was formerly the Number of Statues on foot and on horseback, of all sorts of Materials, but chiefly of Marble. A few of them on foot are left, but far the greatest Number are perished. A single one of those on horseback is left, *viz.* the Statue of the Emperor *M. Aurelius*, standing in the Place before the *Capitol*. The *Greeks* commonly made their Statues naked; but the *Romans* clothed them.

C H A P. XXVII.

Of Marforio.

THE Statue, now call'd *Marforio*, which lies at the bottom of the *Capitol*, is said to have been the Statue of *Jupiter Panarius*, set up to commemorate the Loaves, which the *Roman* Soldiers, when besieged in the *Capitol*, threw into the Camp of the *Gauls*. Some will have it, that it represented the River *Rhine*, whose Head lay formerly under a Foot of *Domitianus's* Brazen Horse.

C H A P. XXVIII.

Of Horses Statues.

THERE were four and twenty gilded Horses, and ninety-four made of Ivory. Those two of Marble, which stand on *Monte Caballino*, and have given the Name to that Mount, are maim'd; *Tiridates* brought them to *Rome*, and gave them to *Nero*. The one was the Workmanship of *Praxiteles*, the other of *Phidias*, the two celebrated Statuaries of *Greek* Antiquity.

C H A P. XXIX.

Of Libraries.

LIBRARIES in the City were seven and thirty in number; all of them adorn'd with variety of Pictures, and Marble Figures. The most famous were those of *Augustus*, *Gordianus*, and *Ulpianus*, or *Ulpianus*.

AUGUSTUS compos'd his of the Spoils of *Dalmatia*, consisting of a vast Collection of *Greek* and *Latin* Authors.

THAT of the Emperor *Gordianus*, consisted of sixty-two thousand Volumes.

THE third called *Ulpia*, from *Ulpianus* a great Lawyer in the Emperor *Ælius Adrianus's* time, who erected the same, (or from the Emperor *Ulpianus*) stood

Chap. 30, 31, 32. *Of Dials and Clocks, Palaces, &c.* 75
stood near the Baths of *Diocletian*. In this Library the Acts and Decrees of the Senate were deposited. *Asinius Pollio* was the first, who found out the method of erecting a Library in *Rome*.

C H A P. XXX.

Of Dials, and Clocks.

THE Sun-Dial was first in use with the *Romans*, which *M. Valerius Messala, Consul*, brought from *Catanea* in *Sicily*, to *Rome*, in the Year since the Foundation of the City 491. They continued the Use of it 99 Years. About 104 Years after this, *Scipio Nasica* invented another kind of Hour-glass, not fill'd with Sand, as our's are, but with Water, which, falling by Drops, divided the Hours; which was abundantly more useful than the Sun-dial, since the one could serve but in Sun-shine Weather, the other at all times.

C H A P. XXXI.

Of Palaces.

THE Palace of *Augustus* was near the *Forum*, adorn'd with Marble of all sorts, and beautiful Columns.

THAT of *Claudius*, betwixt the *Coliseo* and the Church of *S. Pietro in Vincola*, very spacious likewise and fine.

THAT of *Vespasian* and *Titus*, near the same Church.

THAT of *Nerva*, betwixt the Tower *di Conti*, and that commonly called *delle Militie*.

ANTONINUS had a Palace near his Column, conspicuous on account of its fine Porphyry and Marble Stone.

CARACALLA had one near the Baths of his Name, built of the richest Marble, and magnificent in its large Columns.

DACIUS had his on *Mons Viminalis*, where now stands the Church of *S. Lorenzo in Panisperna*.

CONSTANTINE the Great, had his where now the Church of *S. John Lateran* is.

MANY besides were the Palaces of others, magnificently adorned; which, for shortness sake, we shall not mention here.

C H A P. XXXII.

Of Nero's gilded Palace.

NERO built a House, which beginning betwixt the *Caelius* and *Palatinus Mons*, reached to the farthest part of the *Esquiline Mount*; so that it took up all the space which now reacheth from the Church of *St. John and Paul*, almost as far as what is commonly called *Termini*. The Porch was so large, that
in

in it stood a Colossus of Brass, an hundred and twenty foot high. The Piazza was of a thousand paces, with three rows of Columns. In the midst of it was a Pond with Buildings all around it in the manner of a little City. There were Meadows, Vineyards, and Woods of a great extent in it, containing great numbers of all sorts of Cattle, and wild Beasts. The House itself was gilded all over, and shining with all manner of precious Stones. The Wainscots of his Dining-Rooms were all of curiously inlaid Ivory; and the Ceilings were contriv'd so as to let down Flowers and fragrant Oils and Ointments upon the Guests. The principal Dining-Room was round, and in a continual motion, as the World was suppos'd to be. This whole Building was destroy'd by a sudden Fire under *Trajanus*.

C H A P. XXXIII.

Of other Houses of some Citizens.

SEVENTEEN Hundred Ninety-seven in Number, were the fine Houses of so many of the principal Citizens of *Rome*. The most noted were,

THAT of *Romulus*, which stood on the *Palatine* Mount, which was adorn'd with neither Columns nor Marble; but it has lasted many Ages, because Surveyors were appointed, who always took care to repair what was decaying, yet never added any new part to it.

THE House of *Scipio Africanus*, stood near *St. George's* Church.

THE House of the Family of the *Flavii* and *Cornelii*, and that of *Pomponius Atticus* stood on Mount *Quirinalis*, and were most magnificently built.

THE Houses of *M. Crassus*, *Q. Catullus*, and *C. Aquilius*, on Mount *Viminalis*, were adorned with curious Marble and Columns of different kinds. Their Ruins are yet extant in the Gardens near *S. Susanna*. *Crassus* was the first who had Columns of foreign Marble in his House.

THAT of *Scaurus* stood near the Arch of *Titus*, at the back of *Mons Palatinus*, in whose Hall were Marble Pillars 24 foot high.

MAMURRA was the first who brought into *Rome* the method of incrusting or casing the Walls with Marble: His House stood on Mount *Caelius*.

THAT of the Emperor *Gordianus* stood next to that place, where now the Church of *S. Eusebius* is, adorn'd with two hundred rich Columns.

THE Houses of *Catiline*, *Q. Catulus* and *Cicero*, stood on Mount *Palatine*.

THAT of *Virgil*, stood on the *Esquiline* Mount; and that of *Ovid*, in the Neighbourhood of what is now the Church *di Consolazione*.

P. CLODIUS lived in a House, for which he had paid, some say 46000, others 148000 Sesterces.

C H A P. XXXIV.

Of the Publick Halls.

THERE were in the City five and thirty publick *Halls*, but of two sorts: Some were appropriated to religious Uses for the Priests. The others were Meeting-places for the Senate. The principal were, *The Old Court*, where now stands the Church of *S. Pietro in Vincola*: Here the Priests used to inspect the Entrails of sacrificed Beasts, and thence prognosticate.

Two went by the name of *Hofiliae*: The one near the *Forum*; the other where now stands the Monastery of *St. John and Paul*.

THE *Curia Calabra* was in the *Capitol*, where now the Prison and Salt-pits are. Hence the Deputy of the *Pontifex Maximus* used to proclaim the Holy Days to the People.

THAT of *Pompeius* was in the Field of *Flora*, at the back of the Palace of the *Orfni*. This was demolish'd on account of *Cæsar's* being murdered in it; nor was it ever after rebuilt.

C H A P. XXXV.

Of the Council-Houses, and their Uses.

THERE were three Council-Houses, wherein the Senate used to meet, to deliberate on publick Affairs.

ONE was in the Temple of *Concord*, another near the Gate of *S. Sebastian*: The third in the Temple of *Bellona*; wherein Audience was given to Ambassadors from Nations at War with *Rome*, because they were never suffered to enter the City.

C H A P. XXXVI.

Of Magistrates.

THE Roman State and City was at first govern'd by *seven Kings*: Next thereon by *Consuls*, who were invested with the same Authority, but for no longer than one Year.

THE *Prætor Urbanus*, who was the Expounder and Guardian of the Laws; he judg'd between Citizen and Citizen. There was another call'd *Prætor Peregrinus*, who judg'd betwixt the Inhabitants of the Provinces, or betwixt Citizens and Strangers.

THE *Tribunes of the People* were fourteen in number. They had power to put a stop to all the Resolutions and Decrees of the Senate, Consuls, or any other Magistrates: They could even send a Consul to Prison.

THE *Quæstores Urbani*, were the Commissioners of the Treasury; and they likewise read all publick Dispatches to the Senate.

ÆDILES, were Magistrates, who had the care of all the publick Works, Markets, and publick and religious Games. They were of two sorts, the *Curules* and *Plebeii*. The first were chosen among the *Patricians*, the others among the People.

THE *Censors* were two; their Office continued five Years; their Business was to keep an account of the Numbers of the People, and their Substance, dividing them each into the most proper Tribes. They inspected also the Temples and publick Revenues; and regulated the Manners and Customs of the City.

THE *Triumvirs* were of three sorts: The *Criminales* had the care of all the Prisons, and of all the Officers employ'd in the Execution of Justice. The *Mensarii* had the inspection over Money-Coiners, and Bankers. The *Nocturni* had the disposing of the Night-Watches, and had the chief direction of every thing relating to the putting out of Fires.

THE *Præfetti* were four.

THE *Præfetus Urbanus*, filled the place of every Magistrate, whose occasions call'd him out of Town.

THE *Præfetus Vigilum*, was the Captain of the Watch, for apprehending Incendiaries, Thieves, or their Receivers.

THE *Præfetus Prætorius*, something like formerly the Grand Constables, or the Earl Marshals, had a sovereign Power of altering and modelling the publick Discipline, of the Armies and Garisons: From his Sentence there was no Appeal.

A GREAT many more sorts of Magistrates could be named, such as the *Centumviri*, and others, which we shall pass by here.

ALL these were chosen either on the first Day of *January*, *March*, or *September*.

C H A P. XXXVII.

Of General Assemblies.

THE Places for general Assemblies were many, generally uncover'd, where the Knights used to meet with the whole Commonalty, to give their Votes at the Elections of Magistrates.

THE *Comitium Universale*, was near the *Forum Romanum*, where now stands the Church of *S. Theodoro*.

SEPTA, or a place rail'd in for the Assembly, was near the Mount *Citorius*, where now stands the *Columna Antoniniana*.

C H A P. XXXVIII.

Of the Tribes.

THE Citizens of *Rome* were divided into five and thirty Tribes.

THEIR Names were, *Tatienfis*, *Ramnensis*, *Luceris*, *Suburrana*, *Palatina*, *Esquilina*, *Collina*, *Claudia*, *Claustumina*, *Lemonia*, *Metia*, *Ufentina*, *Papiria*, *Popilia*, *Romulia*, *Scaptia*, *Sabatina*, *Tromentina*, *Stellatina*, *Arniensis*, *Pontiria*, *Publicia*, *Mutia*, *Scatia*, *Aniensis*, *Terentina*, *Sergia*, *Quirina*, *Trinitica*, *Volitina*, *Valentiniana*, *Fabia*, *Scapiensis*, *Velina*, and *Narniensis*.

C H A P. XXXIX.

Of the Wards, and their Coats of Arms.

OLD Rome was divided in fourteen Wards*. At present we reckon but thirteen.

* Since Palladio's time they have added a fourteenth, which is St. Peter's Ward.

THE Ward of the *Hill*, which bears three Hills in their *Escutcheon*.

THE Ward of the *Columns* bears a Pillar in it.

THAT of *Treio*, bears three Swords.

THAT of *S. Eustachio*, the Effigy of J. Christ, betwixt the Horns of a Stag.

THAT of *Ponte*, a Bridge.

La Regola, a Stag.

Rioni di la Ripa, a Wheel.

Trafsevere, a Lion's Head.

Campidoglio, a Dragon's Head.

Parione, a Griffon.

Pigna, a Pine-Apple.

Campo Marzo, a Moon.

AND the Ward *S. Angelo*, an Angel.

C H A P. XL.

Of the Courts of Justice.

THERE were in Rome twelve Halls, or Courts of Justice, where Causes were heard and tried. They were adorn'd with Statues, fine Columns, and Porticos, with double Rows of Columns. The finest were those call'd *Paula*, *Argentaria*, and *Alexandrina*.

C H A P. XLI.

Of the Capitol.

THE *Capitol*, *Tarquinius Superbus* built out of the Spoils of *Pometia*, a City of the *Latins*: Its Name is deriv'd from an human Head, which was found when they dug up the Ground to lay the Foundations. It was finish'd during the Consulate of M. *Hor. Pulvillus*, when Consul. *Quintus Catulus* did consecrate it to *Jupiter Capitolinus*, and covered it with gilded Brass-Tiles. The steep Ascent of the Hill was mounted by an hundred Steps on the side of the *Forum*. In the Temple were Statues of Gold and Silver, Vessels likewise of those Metals and of Crystal to incredible Sums: Three thousand Brass Tables, on which the *Roman Laws* were engraven. It has been four times consumed by Fire. The first Fire happen'd about four hundred and fifteen Years after its Foundation. The second in *Scylla's* days, and was rebuilt by *Vespasianus*. It was burnt again under *Domitian*, who rebuilt it finer than ever, which cost him, as is reported, twelve thousand *Talents* and upwards. The fourth time it was consumed under *Commodus*.

Commodus. Of that whole Pile of building, which stood here formerly by all accounts, nothing is now left standing besides the Temple, and that half-ruined. Pope *Bonifacius VIII.* has indeed repair'd it, and allow'd Lodgings in it to the Senators. The ancient Ornaments of this Seat did certainly much outdo the very Wonders (as they are call'd) of *Egypt*. But it lies now as much disfigur'd, as it was anciently magnificent; and whatever is laid out on Repairs, avails nothing, it being still full of Ruins. Among the few Remains of Antiquity, here to be seen, are the She-wolf of Brass, which, being made out of the Fines laid on Usurers, was formerly standing in the great Court of Justice, but now in the Church *di Conservatori*. In the Antichamber of the same Palace stands a Brass Statue of *Hercules*, which formerly stood in the *Forum Boarium*. In the Chamber for Audiences are seen the Statues of two young Men, one of which is with a servile Habit, and the other naked: It seems to be the Figure of a Shepherd who is drawing a Thorn out of his Foot with a Bodkin. In the Hall are the Head, Feet, and other Fragments of that *Colossus*, which stood formerly in the Neighbourhood of the Temple of *Peace*. Against the Front of the main Building near the Steps are some Marble Tables, which represent the Triumph of *M. Aurelius Antoninus*, over the *Daci*. There are besides a great many more finely adorn'd Marbles in the Hall; which, being lately found under the Arch of *Sep-timius*, contain the Names of all the *Roman Consuls*, *Dictators*, and *Censors*. That large Brass Head, which lies in the Portico, is that of the Emperor *Commodus*, where there is likewise one Hand and one Foot of the same *Colossus*. Above in the Court of Justice are to be seen the Statues of Pope *Paul III.* and of King *Charles**, who was a *Roman Patrician*. The two Figures, which lie beneath the Steps of the Senate-House, represent the Rivers *Tigris* and *Nilus*, one in *Armenia*, the other in *Egypt*. Those eight Columns, which stand towards the *Forum*, were formerly the Portico of the Temple of *Concord*.

* He means the Emperor Charles V.

C H A P. XLII.

Of the Treasury, and what Coin the Romans formerly used.

THE Treasury, wherein the *Romans* deposited all their Wealth, was first of all set up by *Valerius Publicola*, in that very place where now stands the Church of *S. Salvatoris in Ærario*, near Mount *Tarpeius*, towards the Portico *Montanara*. *Julius Cæsar* (on account of the Civil War with *Pompey*) broke open the Doors, and carried off 435000 Pounds of Gold, and 90000 Pounds of Silver, out of it, leaving in the room of it an equal Weight of gilt Brass. Seven Years before the third *Punick* War, when *Sext. Julius* and *L. Aurelius* were *Consuls*, there was in the Treasury 726000 Pounds of Gold, 92000 Pounds of Silver, and 375000 extraordinary, or not yet enter'd into the Books.

THE second Treasury was where now stands the Church of *S. Adrian*.

THE first Money in *Rome*, was of Brass, and uncoined. *Servius Tullius* first made the impression of a *Pecus* (Cattle) on it, whence it was call'd *Pecunia*. In the Year of *Rome* 485, *Q. Fabius* Consul, Silver Money was coined, having on the one side a Chariot drawn by two Horses, on the other the *Stem* (*Rostrum*) of a Ship. About sixty-two Years after, they coined Money of Gold. *Saturnus* is said to have found out the Brass Money.

C H A P.

C H A P. XLIII.

Of the Ambassadors Standing-place.

THE *Græcoſtaſis** was a place, where Foreign Ambassadors uſed to ſtand before the *Roſtra*, or a Dwelling that was appropriated for their Uſe. It ſtood in that Corner of the *Mons Palatinus*, where now ſome Ruins are to be ſeen near *S. Maria Liberatrice*.

* *Palladio is deficient here: The Latin ſupplies it, but differs from others.*

C H A P. XLIV.

Of the Secretary's Office:

NOT far from the Statue of *Marſorio* uſed to be the Secretary's Office of the Roman State; which, being accidentally burnt down, was rebuilt under the Emperors *Honorius* and *Theodoſius*.

C H A P. XLV.

Of the Aſylum.

IN the place of the *Capitol*, where now ſtands the Statue of *Antoninus* on horſeback, there was a privileged place, call'd *Aſylum*. *Romulus* firſt inſtituted it, thereby to make his City more populous in a ſhort time; for he declared that place inveſted with that Right and Privilege, that, whoever took ſanctuary there, whether an Alien or a Citizen, Free or Slave, ſhould immediately be his own Maſter, and free from all Proſecution. *Auguſtus* took away this Privilege, concluding, that Wickedneſs could never have any bounds, as long as ſuch a place ſubſiſted, which protected Malefactors.

C H A P. XLVI.

Of the Roſtra.

THE *Roſtra* was a Tribunal, or exalted Desk in the *Forum Romanum*, adorn'd with the Braſs of the Stems of Ships taken from the *Antiaſes*. From this place, Cauſes uſed to be pleaded and decided; Laws to be proclaimed; and Speeches made to the People. To enhance the Majeſty of the Roman State, there ſtood about the *Roſtra* innumerable Statues of thoſe Generals, whom the Romans had overcome or killed in Battle.

C H A P. XLVII.

Of the Temple of Carmenta.

AT the foot of Mount *Capitolinus*, where the Remains are of *S. Catherine's Church*, stood the Temple of *Carmenta*, the Mother of *Evander*; which the Matrons of *Rome* had erected to her Memory, when the right of having Coaches taken from them by a Decree of the Senate was restored to them.

C H A P. XLVIII.

Of the Columns called Miliario, Bellica, and Lattaria.

OVER against the Arch of *Septimius*, in the *Forum Romanum*, stood a Pillar called *Miliario Aureo*. Hence Travellers reckoned the distance of Places to, through and beyond the Gates.

BELOW the *Capitol*, near the place *Montanara*, stood the Temple *Bellona*; before whose Porch was a Pillar call'd *Bellica*: Because, that whenever the *Romans* commenced a War, they used to dart a Javelin, or a Lance, towards the Country of their Enemies; the reason was, that when the *Roman State* was very large, it was difficult to send Messengers or Heralds to those Frontiers, to declare War in a formal manner.

IN the Herb-Market, now call'd *Montanara*, stood a Pillar, call'd the *Milk-Pillar*; whither Bastard-Children used to be laid privately, which being found there, were immediately given to Nurfes at the publick Charge.

C H A P. XLIX.

Of the Æquielium.

THERE was formerly a place near *St. George's Church* call'd *Æquielium*, from *Sp. Melius*. For he being found guilty of aiming at the Usurpation of sovereign Power, was there kill'd, and his Estate confiscated: His House, by Command of the *Dictator*, pull'd down, was in memory of his Punishment converted into a Market, which took its name from him.

C H A P. L.

Of the Campus Martius, Tigillum Sororium, and Castra Peregrina.

THE Field of *Mars*, was formerly a Field belonging to *Tarquinius Superbus*; after his Expulsion it was dedicated to *Mars*, and thence took its name. Here they used to muster and exercise the Troops, and to do most things relating to the Armies.

NEXT

NEXT to the Temple of *Peace*, now the Church of *S. Maria Nova*, there was a place call'd *Tigillum Sororium*. It was a Beam fixed betwixt two opposite Walls. *Horatius* was sentenc'd to go under it, to expiate in a manner the Death of his Sister, whom he had killed.

WHERE now the Church *di Santi Quattro* stands, us'd to be the Quarters appointed to the *Roman* Marines, who kept their Fleet at *Misenum*. Hence was this place call'd, the *Camp of the Foreigners, or Aliens*.

CHAP. LI.

Of the publick Inn, the Hospital of Invalids, and the Warren.

THE publick Inn was a sumptuous Building, near the Pales of the *Campus Martius*: The Deputies or Ambassadors from Enemies were retain'd there, because they were not suffered to enter the City; where they were entertained at the Publick Charge.

WHERE the Church of *S. Maria in Trastevere* now stands, was formerly the Hospital of Invalids; being a Receptacle for old, or disabled Soldiers that had served in the *Roman* Armies, maintained at the Publick Charge, it was call'd *Taberna Meritoria*. Which pious Institution was honoured with a very great Miracle * just about the Birth of *Jesus Christ*. For it is reported, that a Fountain of Oil did, as a token of God's Grace descending upon Mankind, flow with a large Stream for a whole Day and Night, from that place to the River *Tyber*.

* This is taken out of Eusebius.

BETWIXT the Gates of *S. Lorenzo* and *S. Agnese*, at the back of that place, which is now call'd *Botte di Termine*, or the *Buts of the Baths*, the *Romans* had walled a place all round, in which they keep all manner of Beasts of all kinds and Countries, which served either for publick Hunting-bouts, or for the Shows in the Amphitheatres given to the People.

CHAP. LII.

Of Gardens.

MANY were the Gardens of the *Romans*, remarkable for their Beauty and pleasant Situation. It will be sufficient to mention here those two most celebrated of *Sallust* and *Mæcenas*.

THE Gardens of *Sallustius* were on the Mount *Quirinalis*, which to this day is called *Sallustico*. In the middle, lies on the Ground an Obelisk full of Hieroglyphics. These were deemed so delightful, that abundance of People left *Mons Palatinus* to take Houses here. *Sallustius* himself had here a House and a Portico.

THE Gardens of *Mæcenas*, were on the *Esquiline* Hill, near the Tower call'd *Mocenate*. This Field was first of all a Burying-place; they threw them into Wells, which they called *Puticuli*, because the Bodies did there grow putrid, that is, stinking. This was the most ancient way of Burial. And even after the custom was come in of burning the dead Bodies, they still us'd to throw them into those Pits. But because the Smoke of those burn'd Bodies infested the Air, and was grown nauseous to the Inhabitants, *Augustus* gave this Field to *Mæcenas*,
where

where he made those fine Gardens, so much celebrated in all Authors and Poets. From this Tower of *Mæneas* it was, that *Nero* looked when he was pleased at the Conflagration of the greatest part of *Rome*.

THE little *Garden-Hill*, beginning at the Gate *del Popolo*, reaches beyond the Church *della Trinita*. It took its name from the adjoining Vale, which was formerly full of Gardens, but is now all built, as if a new City was arising.

C H A P. LIII.

Of the Place call'd Velabro.

BETWIXT St. *George's* and St. *Anastasia's* Church, and the *Greek School*, there was formerly a Pond from the overflowing of the *Tyber*, which was not passable, but in a Boat: so that such as had occasion to go into the City that way, being oblig'd to use those Wherries, were also to pay the Watermen: Whence the Pond itself acquired the Name of *Velabrum*, from *Vela* Sails. Which being afterwards dried up, and filled with Rubbish and Earth, was call'd *Forum Boarium*, from a Brass Bull or Ox, which *Romulus* placed there; or, as others will have it*, because Oxen used to be sold there. It was here that the first Shows of Gladiators were seen.

* It is very well observed, that it could not be *Romulus*, since the Pond was not dried up till the time of *Tarquinius Priscus*.

C H A P. LIV.

Of the Ship - Streets.

THE *Carinæ* or Ship-streets, which began at the *Coliseo*, reach'd to the bottom of *Mons Esquilinus*, through the Street *Labicana*, and along the Church of St. *Peter* and *Marcel*, and through that Street which is opposite to the Church of St. *Juliano*. Thence it turned by the Triumphal Arch of *Galienus*, now call'd *S. Viti*, and came about again to the *Coliseo*. These Streets were called *Carinæ*, because the bottom of the Houses in them were shaped like Ships. This part of the City was mostly inhabited by People of great distinction.

C H A P. LV.

Of steep Ascents.

SEVERAL were the steep Ascents up and down the City. The most remarkable, were the four leading to the *Capitol*. The most ancient of them next to the Church *Della Consolazione*, was paved in the time of the Censors.

THERE was another just under the *Senate-House*, which beginning at the Temple of *Concord*, where eight very high Columns are yet to be seen, leads by an hundred Steps into the Castle of the *Capitol*.

THERE was another next to that, beginning at the Arch of *Septimius*, which we may judge to have been very magnificent, not only from the Arch itself, which seems to be a Gate into it, but also from the wondrous great Stones lately dug up, which were anciently part of its Pavement.

THE fourth was on the opposite side of the Hill at the Steps of the Church *Ara Cœli*, where the Ascent is to this day, and where a Gate of the finest Marble was very lately dug up.

C H A P. LVI.

Of Meadows.

IN the *Campus Vaticanus* were the Meadows call'd *Quintia* from *L. Quintius Cincinnatus*, near the Castle *S. Angelo*, which to this day are call'd *Pra'i*, the Meadows. Not far from thence you see yet the Steps of the *Circus*, or rather the *Hippodromus* for Horse-courses.

NEAR the *Ripa*, were the Meadows of *Mutius Scævola*, which the People of *Rome* gave him, because he prefer'd the Safety of his Country to his own, when *Rome* was besieg'd by *Porfenna*.

C H A P. LVII.

Of Publick Granaries, and Salt Magazines.

IN the Vale behind the *Mons Aventinus* near the River-side, stood an hundred and sixty Granaries of a vast extent, wherein the Magistrates laid up Corn for Occasions of the People.

THERE were 191 more in the several parts of the City.

THERE were likewise Storehouses for Salt adjoining to the former, which *Ancus Marcius* erected. *Livius Salinator* was the first who laid a Duty upon Salt.

C H A P. LVIII.

Of Publick Prisons.

THERE is a Prison at the foot of the *Capitol*, which, it is said, *Peter* and *Paul* were confin'd in. It was call'd *Tullianus*, being built by *Ancus Marcius* and *Tullus Hostilius*. Another which was standing near the Church of *S. Nicolao in Carcerè*, *Appius Claudius* built, one of the *Decemvirs*; he was the first that perish'd in that Prison.

C H A P. LIX.

Of some Holidays and publick Sports among the Romans.

THE Romans kept the ninth of *January* as a Holiday, in honour of *Janus*, and call'd it *Agonalia*.

THE two last Days of *February*, they kept in honour of *Mars*.

THE third of *April* was dedicated to *Flora*, a Courtizan, for whom *Pompey* had a great value. The Feast went by the Name of *Floralia*. She left her whole Fortune at her Death to the People of *Rome*. Her House was in a Field, which to

this day retains her Name, *Campo di Fiora*. The Sports call'd *Florales*, were performed by naked Whores, who on that day gave themselves a loose beyond what was ordinary, both in obscene Actions and Discourses, at the bottom of the *Quirinal Mount*, just below where now the Gardens are of the Cardinal *di Ferrara*, where the Wall that furrounded the Place may yet be traced.

ON the sixth of *April* the *Roman* Knights used to walk with Olive Branches in their hands, and their best Accoutrements, from the Temple of *Mars*, (which stood in the *Via Appia*, about four Furlongs without the City) to the Temple of *Castor* and *Pollux*, in a very solemn manner, and that in memory of their Victory over the *Latins*.

ON the 29th of *May*, once in five Years, the *Censors* used to purge the City by Sacrifices; and the Feast of *Mars* was celebrated with the sounding of Trumpets, and adorning the Town with all sorts of military Ensigns.

IN the Autumn they feasted in honour of *Bacchus*, which Revels were call'd *Bacchanalia*. In *December*, they honour'd *Saturn*; and that they called *Saturnalia*.

THEY celebrated a great many more Holidays and Sports, besides those; as, the *Trajan*, *Capitoline*, *Theatrical*, *Apollinares*, *Secular*, the *Roman*, *Plebeian*, *Circenses*, and several others, which the intended Brevity of this Book doth not permit us to describe or mention.

C H A P. LX.

Of the Burying-places of Augustus, Adrian and Septimius.

THE *Mausoleum* of *Augustus* stood in the Vale surnamed *Martia*, where its Traces are yet visible near the Church *di S. Rocco*. It was adorn'd with white Marble, *Porphyrtone*, tall Columns, Obelisks, and very curious Statues. It had twelve Doors, and three Rounds of Walls. Its Form was round, and Height of an hundred and fifty Cubits. On the top stood a Statue of Brass representing *Augustus*, who did not erect this Monument merely for himself, but designed it as a Burying-place to all succeeding Emperors.

THE Pile of *Adrian* stood where is now the Castle *S. Angelo*, made of the brightest Marble, having the Figures of Men, Horses and Chariots very finely engraven on it. But the Soldiers of *Belisarius* ruined all these Ornaments, in his Expedition against the *Goths*. Pope *Bonifacius VIII.* made a Castle of it; *Alexander VI.* ditch'd and wall'd it round, appointed a Garison in it, built a double Portico, reaching thence as far as the usual Residence of the Popes, one open and the other covered. *Paul III.* has adorn'd that Castle with very fine Barracks.

THE Burying-place of *Septimius Severus* the Emperor, stood next *St. George's* Church; where are yet to be seen three Rows of Columns, standing one above the other, and each making a sort of Portico.

IT was call'd *Septizonium*, from the seven Galleries that were rais'd above one another.

C H A P. LXI.

Of the Temples.

THE Number of Temples in the City was exceeding great. The most noted were those dedicated to *Jupiter Optimus Maximus*, to *Peace*, and the *Pantheon*.
T^{arqui-}

Chap. 62. *Of the Priests, Vestal Virgins, Vestments, Vessels, &c.* 87

Tarquinius Priscus made a Vow of building a Temple to the first in the *Capitol*, and *Tarq. Superbus* fulfilled it. It was a Square, whose sides were each two hundred Feet long. The Portico had three Rows of Columns; 4000 Pounds of Silver were laid out upon the Foundation only. Besides other Ornaments in this Temple, there was a Statue of Gold ten Foot high, and six Cups made of Emeralds, brought to *Rome* by *Pompeius*.

THE Temple of *Peace*, the largest in *Rome*, was a Square also, remarkable for its vast Columns and Statues, built by *Vespasian* in the Year of *Christ* 80. It was suddenly consum'd by Fire under the Emperor *Commodus*. The Common People do foolishly believe, that this Temple fell in just at the Birth of *Christ*. Some Remains of it are seen near the Church of *S. Maria Nova*.

THE *Pantheon* is to this day entire, of a round Shape, high and wide, 140 Foot. Its outside is only Brick, but the inside faced and adorned with Marble of all Colours. All around it are small Chapels much beautified, wherein stood the Statues of the several Gods. Its Doors are of Brass and of a prodigious size. This Temple was formerly dedicated to *Jupiter the Avenger*, to *Ceres*, and the rest of the Heathen Gods. Pope *Bonifacius* the IVth has consecrated it to the Virgin *Mary*, and all the Saints; and call'd it *la Rotonda*.

THE whole Cupola was formerly covered over with Silver; but *Constantinus III.* carried that off to *Syracuse*, with almost all other Brass and Marble Statues in the City of *Rome*; who thereby did cause more damage to *Rome*, in the seven Days he tarried there, than all the Armies of *Barbarians*, in the space of 258 Years. What is commonly believ'd, is therefore imputed to Pope *Gregory*, surnamed the *Saint*, that he should out of a zeal for *Christianity* have thrown all those fine Statues into the *Tyber*, and have overturn'd and demolish'd the best Remains of Antiquity; since on the contrary he repaired several of the Aqueducts. But the truth is, that Time itself consumes many things, and that even in our days a great many Curiosities are destroy'd by mere Carelessness or Ignorance.

THIS Temple has moreover a very handsome Portico made by *M. Agrippa*, remarkable on account of its very large Columns, thirteen in number. Its Roof is supported by Beams of gilt Brass. The two Lions and those Vessels of *Porphyry-stones*, which are now in the place before this Temple, stood formerly in the Baths of *Agrippa*.

C H A P. LXII.

Of the Priests, Vestal Virgins, Vestments, Vessels, and other Instruments, used in the Sacrifices.

AS soon as *Numa Pompilius* was chosen King, he introduced the Worship of the Gods and its Ceremonies, thereby to soften the Temper and Minds of that fierce and surly People.

He built the Temple of *Vesta*, of a round Figure, to which none of the Male Sex were admitted. He selected a Number of Virgins, whom he appointed Priestesses, to perform all the Rites of that Temple. They were to be well born, spotless in their Bodies, and of sound Intellects. It was not lawful to chuse them before they were six, nor after they were ten Years old.

WHEN they were admitted, they spent the ten first Years in qualifying themselves for the due Performance of all the Ceremonies. The next ten they officiated as Priestesses, and offered Sacrifices. The last ten, they instructed the Novices to succeed them. After that Term of thirty Years, they were at liberty to marry. But it appears, that all those that made use of that Liberty, did live but very uncomfortable Lives. Their chief Priestesses who were call'd *Maxima*, were very much honour'd, and respected by the People. These Virgins were the Guardians of the perpetual Fire, which was the *Palladium*, or *Minerva's* Token; and also of all other sacred Pledges of the *Roman* People. If they were convicted of having broke their Vow of Chastity, which happen'd to *Porphyria*, *Minucia*, *Sextilia*, *Emilia*, and her two Companions, and to several besides; they were put to death in the following manner: After being stript of their Priestly Ornaments and Dress, the guilty *Vestal* was carried to the *Porta Salaria*, in a Coffin, with her Head covered and tied down to the Coffin, the whole City being in a mournful Silence for all that day. There lies a Field near that Gate call'd *Campus Sceleratus*. Here they prepared a subterraneous Cell with a narrow Entrance, and two very narrow Windows, in one of which they placed a Lamp, and in the other some Milk, Water, and Honey. When they arriv'd to this place, the High-priest, after having made some short Prayers with his Hands lifted to Heaven, order'd the condemn'd *Vestal* to be let down into that Vault. The People thereupon used to look another way. When she was let down, the Ladder was drawn up, and a great Stone was laid over the Entrance, as upon a Monument; the People threw Earth upon it, and the Remainder of the Day was spent in Mourning and Tears.

NUMA created three Priests, whom he called *Flamines*; the one was devoted to *Jupiter*, another to *Mars*, and the third to *Romulus*. They wore a particular and solemn Dress; a white Hat on their Heads, which was call'd *Albus Galerus*. He instituted besides them a High-priest, and twelve *Salii*, who perform'd the Rites instituted in honour of *Mars*. Them he ordered painted Coats, and a Breast-plate of Gold and Silver, adorn'd with precious Stones. When Ceremonies were afterwards increased, and the Number of their Gods (which is reckon'd to have amounted to 30,000) there were nine Priests more added to the former Number; such were the *Pater Patratus*, the *Feciales*, *Epulones*, and *Augures*. The Authority of the *Augurs* rose to that degree, that they could at any time stop the Meetings of the Senate, or the People's. Each of these Priests had their particular Dress. But at the time as they offered Sacrifices, they dress'd all alike. For they wore then a sort of Linen Surplice, which was very wide and long, and girt about the middle; which sort of Habit was call'd *Cinctus Gabinus*.

MANY were the Vessels and Instruments belonging to Sacrifices. The *Præfericulum* was a Copper Basin, thus called, because it was carried before the Priest.

Patera, was a sort of a Goblet, or Cup.

Achamus, was a small Vessel in the form of a Glass, out of which they tasted the Wines for the Offerings or Sacrifices.

Infula, was a Cloth, which cover'd or veil'd both the Victim and the Priest.

Inarculum, was a little Rod made of a gilded Pomegranate Twig, which the Priests used to wear in their Heads, during the Performance of the Ceremonies.

Acerra, was a Box wherein they lock'd their Incense.

Anelabris, was a Table to lay the holy things on. The Vessels belonging to the Priests peculiarly were also call'd by that Name.

Secespita,

Secespita, was a long Knife, whose handle was round, made of Ivory, tipp'd with Gold and Silver, with Brass Nails through it.

Siruppi, were Garlands of Vervain, wherewith they adorn'd the Heads of their Gods, as they lay down on Beds.

Suffibulum, was a white, square, long, and edg'd Vestment, which the Vestals used to wear on their Heads, whilst they sacrificed.

THERE were several more things of this nature, which for brevity's sake we omit.

C H A P. LXIII.

Of the Magazine for Warlike Stores.

THE Arsenal or Magazine, standing near the Temple of *Peace*, was a Building wherein were kept the Arms belonging to the Publick. For the *Romans* did not use to keep Arms in their Houses; but when they went to the Wars, they were supplied from hence; which, they brought back again, as soon as they returned from the Field. The *Romans* continued to make war in this manner without receiving any Pay for above three hundred Years.

C H A P. LXIV.

Of the Roman Sea and Land-Forces, and their Ensigns and Colours.

APPIANUS writes, that the *Romans* under their Emperors used to keep two hundred thousand Foot, and forty thousand Horse, two thousand Chariots, and three hundred Elephants: And if occasion required, that they could arm three hundred thousand Men more.

THEIR Navy consisted in two thousand Men of War, and fifteen hundred Gallies from two to five Rows of Oars.

THE *Romans* had many Ensigns; but the *Eagle* was their Chief and more properly their peculiar Ensign.

C H A P. LXV.

Of Triumphs.

THE Honour of *Triumph*, was granted to *Dictators*, *Consuls*, or *Prætors*, who in an honourable Battle had kill'd five thousand of the Enemy; or such as had added Cities, or Provinces to the *Roman* State. The most magnificent of all the Triumphs we read of, were those of *Pompey* and *Cæsar*.

THE *Ovation* was a lesser Triumph granted to any General, who had obtained any considerable advantage over the Enemy. The General entred the City on foot, without his Army, but attended by the Senate. The first that had an *Ovation* was the *Consul Posthumus Tubertus*, when he overcame the *Sabines*; *Marcellus* in later times, for having subdued *Sicily*; and a great many besides.

THE first that triumph'd was *Romulus*; the last the Emperor *Probus*. The whole Number of those that triumph'd were 320.

CINCINNATUS was the first, who caused the Prisoners taken in war, to walk under Pikes, or Spears, set up in the form of Gallows, and was a Token of Bondage. They call'd that *sub jugum mittere*.

THOSE that triumph'd, were carried on a Chariot, drawn by two Horses or other Beasts: The Army all crown'd with Bays, followed in Battle Array. They got down at the foot of the *Capitol*, and entred the Temple of *Jupiter O. M.* to return him Thanks for their Victories. And after a white Bull had been sacrificed, the Soldiers were dismissed to their Quarters.

CHAP. LXVI.

Of the several Crowns, and to whom given.

VARIOUS were the Crowns bestow'd on Warriors, for their Exploits in the Field, or Sieges.

THE *Triumphal Crown* was of Laurel, and given to the General.

THAT call'd *Obsidionalis*, was of Grass, and given to him that relieved a besieged Town. The first who merited such a one, was *Siccius Dentatus*.

THE *Civica* was of Oak, or Holm, and given to such as had rescued a *Roman* Citizen out of some imminent Danger.

THE *Muralis* was given by the General to such Soldiers as first mounted the Walls of a besieged Town.

THE *Castrens* was bestow'd on those that first broke into the Enemy's Camp.

THE *Navalis*, to such as first boarded an Enemy's Ship.

THESE three last were made of Gold. The first was distinguish'd by a sort of Battlements. The second bore the Ensigns of a Camp: And the third was distinguish'd by a sort of *Rostra*, or Stems.

THE *Corona Ovalis*, was of Myrtle. This was given to whoever had overcome the Enemy without a Battle.

THE first Crown bestow'd by the *Romans*, was of the *Ears of Corn*, and given to *Romulus*.

THE *Armille* were Golden or Silver Bracelets, which the *Roman* Soldiers wore near their Elbows for Ornament's sake.

CHAP. LXVII.

Of the Numbers of the Roman Citizens.

WHEN *Servius Tullius* numbered the People of *Rome*, he found it 84,000 Men. After the Defeat of the three hundred *Fabii*, they were increased to 110,000. At the first *Punick* War, their Numbers were increased to 290,330. Under the Emperor *Augustus*, they were 1,300,037. Under *Tiberius*, 1,600,290.

C H A P. LXVIII.

Of the Riches of the Romans.

THAT the Riches of the ancient *Romans* were excessive, appears sufficiently from the magnificent Buildings, the Largeness of their Theatres, and other most surprising Piles of that City.

THAT Man was scarce reputed rich, who could not maintain an Army out of his yearly Income.

AMONG their rich Men was *Lucullus*. He being asked by the Players, if he could supply them with an hundred and twenty Cloaks for their Play, answered them, they might have five thousand of him. When he died, the Fifth in his Ponds were sold for 30,000 Sesterces*. Yet, could the *Romans* muster up 20,000 of their Citizens of equal Riches.

* This must be either a Mistake, or a Romanountado.

C H A P. LXIX.

Of the Generosity of the ancient Romans.

HOW signal the Generosity of the ancient *Romans* was, appears from the Testimony of all Historians. It will be sufficient therefore to mention a few Instances.

WHEN the *Cartbaginians* sent Ambassadors to the Senate to redeem 2744 Captives, and offer'd a very large Sum of Money; the Senate gave them their liberty without any ransom.

WHEN it had been agreed in a Cartel, between *Fabius Maximus* and *Annibal*, that who should take the most Prisoners, should for every one above the Balance, pay two Pounds and a half of Silver; it so fell out, that *Fabius* had 147 more Prisoners returned to him, than he had sent to *Annibal*. And when he found that this matter was often debated in the Senate, but nothing concluded, he sent his Son to *Rome*, and sold an Estate to discharge the Debt, which he had contracted for the Commonwealth: So that he paid himself out of his private Estate the Value of 367 Pounds and a half of Silver, thinking it more advantageous to forfeit his Estate than his Word.

PLINIUS the younger, when he understood that his Friend *Quintilianus* was but in low Circumstances, gave his Daughter, that she might make an advantageous Match, 50,000 Sesterces.

C H A P. LXX.

Of the Ancient Weddings.

WHEN a Bride was to be brought out to her Bridegroom among the old *Romans*, they used to observe the following Ceremonies. They first put a Key into her hands; they dress'd her Head with a Spear, that had run a Gladiator through. The Bride was girt with a new woollen Girdle, which the Bridegroom was to loosen in Bed: She had a Crown on her Head made of Vervain, and other Herbs:

Herbs: She was veil'd with a *Flammeum*, that is, a Veil of a red fiery Colour, and she was obliged to sit on a Sheep's Skin. They were attended to the Bridegroom's House by three Boys that had both their Fathers and Mothers yet living. As the Ceremony was perform'd in the Night, one of the Boys walk'd before with a lighted Torch, made of a white Artichok; the other two walked each on one side of her. A Distaff was carried before her with fine Wool, and a Spindle with Flax about it. The Bride, besides that, was ordered to touch Fire and Water. The nuptial Torches were allowed to be five, and no more; and they were to be lighted at the Fire of the Master of the Works.

C H A P. LXXI.

Of the handsome Education of Children.

THE ancient *Romans* were very mindful of the Education of their Children. First, they nurs'd them and kept them during their Infancy at home; where they were not allowed to speak nor hear any thing indecent. When they required farther Teaching, they were sent for all manner of Literature to *Tuscany*, the Island of *Rhodes*, or to *Athens*.

THOSE, whose Youth kept them at home, were seldom suffered to go abroad; nor did they ever appear in the *Forum*, till they were above ten Years old.

ABOUT that Age, every one was carried to the Treasury, to have his Name registred there in his proper Tribe.

WHEN they were sixteen, they were again carried to the *Forum*, there to assume the Habit of Manly Age.

FROM that time they used to go to the *Forum* with their Father, and frequent all publick Places; paying always a great respect to him, and behaving civilly towards all. On the publick Meetings of the Senate, they used to attend some of the Senators to Court, that were either their Relations, or Friends of their Father; and when the Assembly broke up, they used to attend him there at his coming out, and wait on him home.

C H A P. LXXII.

Of their Divorces.

THE *Romans* had three ways of divorcing.

THE first, which was call'd *Repudium*, was, when a Husband sent his Wife away, contrary to her Inclination or Desire. *Sp. Carvilius* was the first of the *Romans* who parted from his Wife, because she was barren, in the Year of *Rome* 523. *C. Sulpitius* sent his away, because she went abroad dress'd without a Veil. *Q. Antistius* his, because he found her talking in private with a Servant. *P. Sempronius* his, because she went to the publick Shows without his Knowledge. *Cæsar* sent *Pompeia* home, because *P. Clodius* had stole in a Woman's Dress into *Cæsar's* Mother's House on the Feast Day of the *Bona Dea*.

THE second way of dissolving a Marriage was, by divorcing with a mutual Consent.

THE third way was, relinquishing a Wife by a special Order from the Sovereign.

C H A P. LXXIII.

Of their Funerals, and Funeral Rites.

THE Romans had two ways of burying their Dead. At first they used to inter them; afterwards they used to burn them, which, for Reasons above mention'd, was left off again. The first of the *Patricians* that was burnt, was *Sylla*. *Numa Pompilius* did regulate the Funeral Rites, and appointed a Priest to see them perform'd.

THE first kind of Honour they used to bestow on deceased Men of Merit, was a *Funeral Oration*, wherein they used to rehearse their Actions and Virtues. *Cæsar Augustus* spoke a Funeral Oration on his Grandmother, being but twelve Years old. *Tiberius* did the same for his Father, when but nine Years old.

THE second way of honouring the Dead was, to give a *Show of Gladiators* to the People; which *Marcus* and *Decimus Brutus*, the Sons of *Junius Brutus*, did the first in honour of their Father.

THE third was a magnificent Feast.

THE fourth was distributing Flesh to all the Populace; which was done the first time by the Undertakers of the Funeral of *P. Licinius*, a noble and very rich Citizen.

THEY used sometimes to throw Flowers of all sorts, and Ointments, on the Grave or Monument when the Ceremony of the Burial was over; which the People of *Rome* are recorded to have done in honour of *Scipio*.

THEY used likewise to hang up the Shields, Crowns, and such like of the Ornaments of the Deceased, in their Temples and publick Places.

THOSE, who for reason of their low Circumstances, could not be buried in this manner, were privately interr'd at Night by a set of Men, who, from that very Office were call'd *Vespillones*.

THE Deceased was carried out to the Burying-place, having a white Vestment on. The nearest Relation used to close his Eyes. Soon after were the Servants and Neighbours admitted into the Room, when three or more of them call'd the Deceased by his Name in a loud audible Voice. Then they wash'd the Corps with warm Water. The Heir swept all the House with a particular kind of Broom. Then were some Boughs of the Cypress-Tree hung over the Door. If it was a Person of Distinction, the People were invited to the Funeral by a Town-Crier. The Women mourn'd in white Habits. If a Widow died, that had been married but once, and never suspected to have defiled the Marriage-bed, they put a Crown on her Head, as a token of her Chastity.

C H A P. LXXIV.

Of Towers, or Steeples.

THE Tower di *Conti*, was erected by Pope *Innocent III.* in memory of his Family, whose Name it was; which Family had this uncommon good fortune, that four Popes were chosen out of it in a very short time, viz. *Innocent III.* *Gregory IX.* *Alexander IV.* and *Boniface VIII.* The last of which built the Tower delle *Militie*, thus call'd, because *Trajanus's* Soldiers had formerly their Quarters assign'd to them there.

C H A P. LXXV.

Of the Tyber.

SOME will have it, that this River, call'd at first *Albula*, took the Name of *Tyber* from *Tiberinus* a King of *Alba*, who was drowned in it. Others from *Tiber*, a Duke of *Tuscany*, who in old times us'd to make hostile Excursions along the Banks of this River. Its head is in the *Apennine*, a little above the head of the *Arno*. It is very small in its Beginning, but increases continually, having forty-two Rivers or Rivulets that discharge themselves into it; the chief of which are those now call'd *la Nera*, and *Teveronne*. Its course is of 150 Miles. It falls into the *Tuscan* Sea by one Mouth near *Ostia*, which is able to bear Ships of a great burthen, and parts *Tuscany* from *Umbria*. It formerly run next to *Mons Capitolinus*, and reach'd to the *Palatinus*, where *Romulus* and *Remus* were found, and now stands the Church of *S. Theodoro*. *Tarquinius Priscus* directed its course, and *Augustus* enlarg'd it, in order to prevent the Mischiefs that frequently happen'd by its overflowing. When *Agrippa* was *Ædilis*, he alter'd its course, and made it flower. *Aurelianus* caus'd both its Banks to be walled in with a Brick-Wall* as far as the Sea, to refrain the Impetuosity of its Floods. Remains of this Wall are yet to be seen in several places. There are now several Mills upon Boats in this River, which the Roman General *Belisarius* did project.

* This ought not to be understood of a continued Wall, which would have cost Millions, and employ'd Multitudes for many Years; but only of Dams, at proper distances.

C H A P. LXXVI.

Of the Pope's Palace, and the Gardens commonly call'd Belvedere.

THE Pope's Palace, begun, as some will have it, by *Symmachus*; or as others, by *Nicolaus III.* was brought to perfection by several Popes. The principal was *Nicolaus V.* who rais'd a very high Wall about the *Vatican*. *Sixtus* the IVth built the Chapel, the Conclave, and Library. The same begun *la Rota*, but left it to be finish'd by *Innocentius VIII.* He made a Fountain in the Place before it, and the Summer-House call'd *Belvedere*. *Julius II.* join'd this to the Palace by a beautiful double Portico, or Gallery, rais'd one above the other. He added a Garden to it, planted all over with Orange-Trees. He placed abundance of Statues up and down in that Garden; as the *Nile* and *Tyber*, *Romulus* and *Remus* playing, as they are sucking the Wolf; *Apollo*, *Laocon* with his two Children; which last was made by *Agessander Polydorus* and *Atbenodorus*, two famous *Rhodian* Statuaries, out of one single Stone. It was found in the Year 1506, under the Ruins of the Palace of *Titus*. Here are likewise to be seen the Statues of *Venus*, with a *Cupid*; of *Cleopatra*, of *Antinous* a Minion of the Emperor *Adrian*; all of them found near the Church of *S. Martino ne' Monti*. Lastly, *Paulus III.* has adorn'd the Chapel of *Sixtus* with the noble Picture of the last Day and Judgment, which is over the Altar, and the Master-piece of the divine *Michael Angelo*. The Walls he has faced over with Stucco, the great Room of the Conclave he has gilt, and added to it at the upper end a very neat Chapel, adorn'd with several other Pictures of *M. Angelo*; and the Gallery mention'd above, reaching from the Palace to *Belvedere*, he has roof'd.

C H A P. LXXXVII.

Of the Borough Trastevere.

THAT part of *Rome* which is over the *Tyber*, was call'd at first *Janiculum*, from the Hill *Janiculum* that commands it. It was also call'd the *City* of those of *Ravenna*, because the Soldiers of the Fleet which *Augustus* equipp'd at *Ravenna* against *Anthony* and *Cleopatra*, had at their return Quarters assign'd them there. The Temple, now call'd *S. Maria*, went formerly by that Name also. This Borough, because it lies open to unwholesome Winds, is inhabited only by mean Trademen, and poor People; which is the reason that it contains few things worthy of notice, except the Baths of the Emperors *Severus* and *Aurelianus*, the Garden and Theatre for Sea-fights of *Julius Cæsar*.

C H A P. LXXXVIII.

A Summary of the Antiquities.

IT was a custom with the *Romans*, to invite new-come Strangers in a friendly manner to their Houses, that they might more conveniently see the Shows and all the Curiosities of the City. This gave partly birth to their magnificent and sometimes extravagant Palaces and Temples. Hence did *Augustus* account it a great Commendation of himself, that having found *Rome* mostly built of Bricks, he had left it of Marble. And indeed, that Prince took a particular delight and care in adorning and regulating that City. It was he that instituted the Captains of the Night-watch, and Surveyors of the Highways (who in the beginning were call'd *Triumvirs*) which being disposed in several parts of the Town, look'd after the Fires, and caused the Streets and Highways to be well cleaned and repaired. He publish'd a Decree, which forbid any body to raise their Houses higher than seventy Foot, if standing near a publick Building. He repair'd many Temples, rebuilt Bridges, and whatever the high Floods of the *Tyber* had damag'd or broke down, he restor'd with large Stones. He made the Streets and Roads wider and straiter. In short, he left this City divided into fourteen Quarters or Wards, comprehending seven Mountains, on which it was seated, and as many Vales or Fields, with twenty Gates, two Capitols, three Theatres, two Amphitheatres, three Senate-houses, two prodigious *Colossus's*, two wreathed Columns, and an innumerable store of Marks, Statues, Pictures, and other Ornaments; which, as we have describ'd them throughout this small Treatise, there is no need of repeating here.

C H A P. LXXXIX.

Of Temples and other Edifices without the City.

BESIDES the Temples, which we have mentioned to have been in *Rome*, there were many out of it. Such, among others, were the Temples erected to ill-doing Gods. Without the Gate *Collatina* stood the Temple dedicated to *Venus Erycina*: Another to *Venus Verticordia*, who was worshipped, to detire of

her she would turn the lascivious Minds to Chastity. Without the Gate *Viminalis* stood the Temple of the Goddess *Nenia*, which was to assist the Mourners at the Funerals, enabling them to do their Work well. In the Road *Labicana*, was a Temple dedicated to *Rest*. In the *Latin* Road, one to the Woman's *Fortune*. Without the Gate *Capena* was a Temple erected to a *mock Deity*, standing at about two Furlongs from the Gate; because that *Annibal* having encamp'd there, had been baffled in his hopes of overcoming *Rome*, and thereupon ridiculed. Without the same Gate on the *Via Appia* stood the Temple of *Mars*, as observed above. Without the Gate *Carmentalis*, was that of *Janus*.

IN the Island of the *Tyber*, were Temples dedicated to *Jupiter*, *Æsculapius*, and *Faunus*.

IN the Borough over the *Tyber*, a Temple to *Fortune*.

THE Temples to *Fear* and *Trembling*, to *Poverty* and *Old Age*, they removed far from the City; which mischievous Deities they fancied to dwell on the Brinks of *Orcus* (the Grave).

THE Ancients used to sacrifice likewise to the Gods *Liber* and *Libera*, that they might have a good and plentiful Vintage.

IN all the Country round *Rome*, you meet to this day with a great many ancient Chapels and small Country Cells of very good Workmanship, handsome, though somewhat rustick. It is believ'd, that most of them were erected in honour of their tutelar and domestick Gods, as is collected from these Words of *Cicero*, in his second Book *de Legibus*: *Eandemque rationem Luci habent in agris, neque ea posita in fundi villæque conspectu Religio Larum repudianda est.* The Groves we find up and down in the Fields, are of the same nature; nor ought we to leave off that Worship of our tutelar Gods, practis'd in the sight of our Estates or Country-Seats. For the wealthy Roman Citizens did indulge their humour of Building more on their Estates, or out of Town, than in the City. Here they made Avia-ries, Fish-ponds, and Parks, to supply their voluptuous and Luxurious Appetite. That they might wash with more pleasure, they let in the Sea into their Estates. They had pleasant Retreats, thick-set with Trees and Ever-greens. Besides these, they had their elegant Gardens and Vineyards. On the *Via Appia* were the *Tarentian Gardens*, of the extent of twenty Acres. Those of *Ovid*, were near the *Via Claudia*.

THERE were several more noted and handsome Country-Seats, which being near the Town, they called *Suburbana*; such were the *Lucullanum*, *Tusculanum*, and *Formianum*, which are now the Seats or Country-Houses of several private People.

WE ought not to omit the Country-House of the Emperor *Adrianus*, call'd *Tiburтина*, which was of that wondrous extent, that as its Porches and several Rooms bore each of them the Name of some Province or some City of great note. This one House seem'd to comprehend the whole World. It contained a Council-house, an Academy and a *Lycæum* in imitation of *Athens*; and its Houses of Pleasure in imitation of *Canopus*, *Pæcile*, and *Tempe*, noted in Antiquity.

MANY were throughout the Territory of *Rome* the Villages, which are now ruin'd and turn'd into Meadows and publick Lands, or into Gardens and Corn-fields, where now Oxen and Sheep are fed. For all this Soil is very productive of Grass, is very well watered, has a number of well-fun'd Hillocks and pleasant Vales.

C H A P. LXXX.

How many times Rome was taken.

SEVEN times did *Rome* fall into the hands of as many different Nations.
THE first time was, when *Brennus* General of part of the *Celtick Gauls* master'd it in the Year of *Rome* 364.

EIGHT hundred Years after that, it was taken by the *Visigoths*.

FORTY four Years after that, by the *Vandals*.

EIGHTEEN Years after that, by the *Heruli*.

FOURTEEN Years after that, by the *Ostrogoths*.

TWELVE Years after that, by *Totila*, the General of the *Goths*.

THE last and seventh time, it was taken and plunder'd in the Year of *Christ* 1527, on the 6th Day of *May*, by the Army of the Emperor *Charles V*.

THESE Calamities underwent *Rome*, once the Mistress of the World, and at last became the Sport of a heap of plundering *Barbarians*. Yet after so many Disasters, it remains the Seat of the High-Priest of the greatest part of Christendom, who now, 1575, is Pope *Gregory XIII*, the Honour and Ornament of the Papal Chair.

END of the ANTIQUITIES of the City of ROME.



A

T R E A T I S E

C O N C E R N I N G

The F I R E S of the A N C I E N T S :

Collected from some WRITERS, and the REMAINS
of the Ancient Buildings.

FINDING that this Subject about the Fires of the Ancients had not been treated of distinctly by any body, I resolv'd to compose something about it, as short and orderly as I am capable. But because we are ignorant of most things delivered thereupon by the Ancients, which might give us some light into this matter; we must have recourse to the Inventions of later times, thereby gradually to obtain a more ample and perfect Knowledge of it.

THE Romans were soon sensible, that a continual Flame, and a great Heat from live Coals, were very hurtful to the Eyes; they therefore went very wisely about finding out a Remedy.

THEY found, how dangerous it was to carry Fire about the House from one Room to another. And since it is but equity to think, that their Intellects were as capable as ours, to furnish them with Expedients and Contrivances, I conclude that they as easily perceiv'd how dangerous Furnaces (or Chimneys) were, though not exactly the same, yet not very different from those we use now. And how many Houses, how much fine and rich Furniture, and how many People have we not seen destroy'd by Fires, occasion'd by the firing even of our well-contriv'd Chimneys? We hear every day of such an Accident in some place, or other; when it too commonly happens, that the unfortunate People are more damag'd by those very Men, that are call'd together by a Bell to extinguish the Fire, and pretend to save their Goods, than if they had been left without any Help.

THERE are some sorts of little Hearths, or Chafing-dishes, made of Potter's Ware, or Iron and Brass, that are carried up and down the House. But these are not without their Inconveniencies or Danger. Children are apt to fall upon them. The Rooms are fill'd with Smoke; the Furniture is spoil'd or defil'd; Sparks fly upon the By-standers Clothes, and set them on fire. They occasion the Head-ach, Defluxions upon the Eyes, and several more Disorders. How many burnt Faces do we not see, of such as in their tender Years fell into those Fires? How many have not perish'd in them, for want of timely Help? Even the domestick Animals, as Cats and Dogs, have set fire to Houses; having in the Night-time rak'd in the Ashes or Cinders, and carried them about the House. It would be endless to enumerate the many Mischiefs, that have happen'd by Fire-places and Chimneys.

I SHALL argue from this, that the Ancients were acquainted with these sorts of Hearths and Firing-places, or they were not: If not, they were very happy, to be freed from so many Inconveniencies we are subject to by our ordinary Fire-places: If they were, they were very prudent not to use them; and kind to Posterity, for not leaving a Description of them in their Writings; they being such mischievous things, that the least harm they do, is to spoil our Houses with Smoke, hurting our Eyes, defacing our fine Pictures, defiling our Clothes, and even consuming our Linen, Curtains and Furniture.

WE have another sort of Fires, *viz.* the Stoves, an abominable Invention. They cause a continual stench, swell the Head, and make Men drowsy, dull, and lazy. Most People that use them grow tender and weak; some cannot stir out of those Rooms all the Winter, and pay dear for their peeping out even in the Spring.

THE Ancients used to light their Fire in a small Furnace under the Earth. Thence they convey'd a great many Tubes of different sizes into all the different Stories and Rooms of the House; which Tubes or Pipes were invisible, but laid in the thickneses of the Walls and Cielings, just like Water-pipes. Each of these opened at that part of the Furnace, which joined to the very Wall of the House, and through them ascended the Heat, and was let in wherever they had a mind it should, whether Dining-Rooms, Bed-Chambers, or Closets; much in the manner as you see the heat or steam of Water contained in an Alembick, to ascend and warm the parts most distant from the Fire-place. The Heat in that manner used to spread so equally, that it warmed the whole House alike. It is not so with Chimneys, or Hearths: for if you stand near, you are scorched; if at any distance, you are frozen. But here, a very mild warm Air spreads all around, according as the Fire that warms the Pipes laid along the Wall opposite to the Hearth, is more or less burning.

THOSE Pipes which dispensed the Heat, did not open into the very Furnace, on purpose that neither Smoke nor Flames should get into them; but only a warm steam should enter, which they let out again, thereby creating a continual moderate heat. The Fire needed not to be large, provided it was continual, to supply those confin'd and enclosed Pipes with a sufficient power of warming. They dressed their Meat at the mouth of the Furnace; and all along the Walls were disposed Kettles, or other Vessels, filled with hot Water to keep the Meat warm.

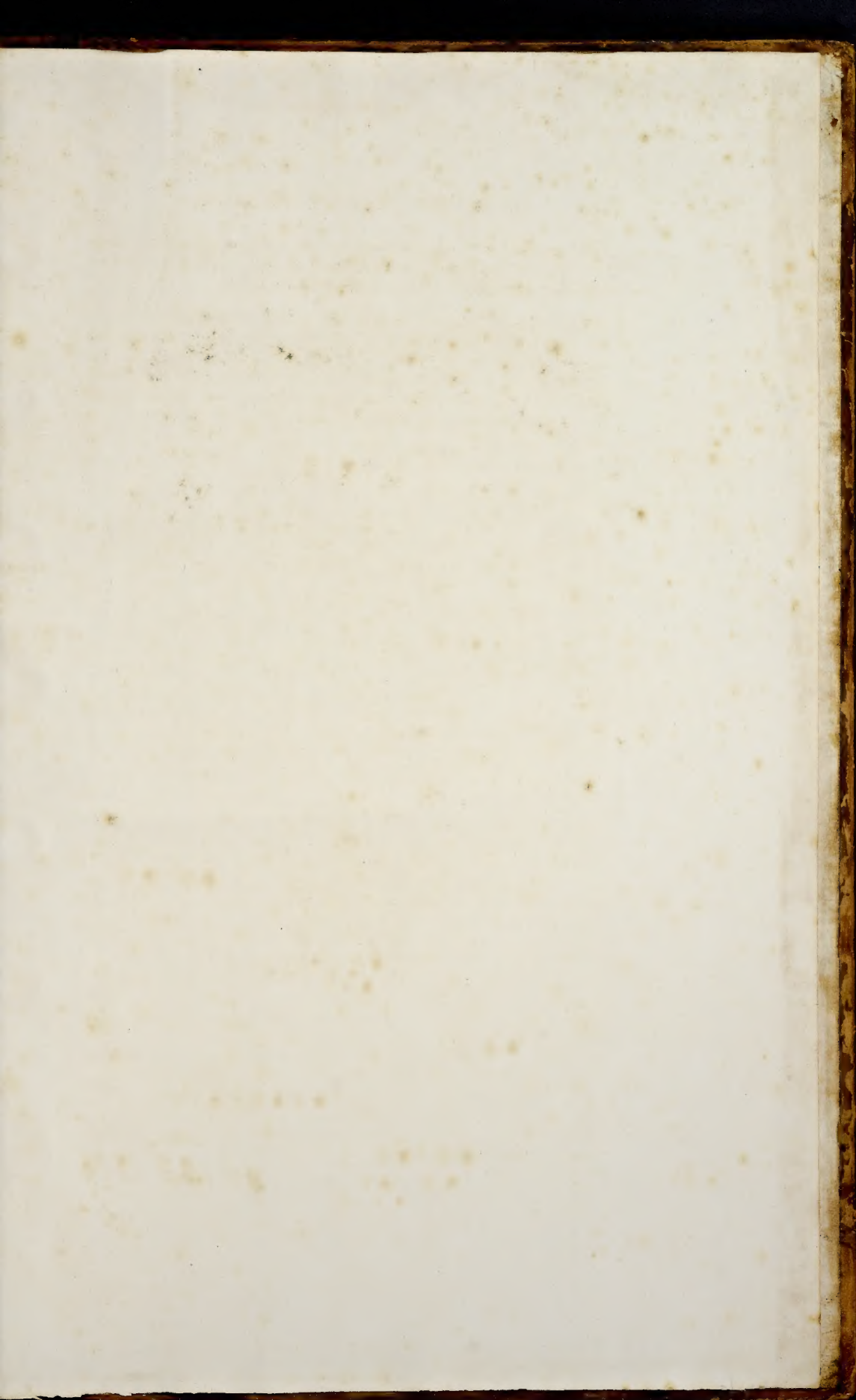
THIS, for certain, was very convenient, and cheap; no Danger, no Filth nor Smoke in the Rooms; they were free from all Inconveniencies, to which our Hearths and Chimneys expose us. No occasion for Chimney-sweepers, Chafing-dishes, or Warming-pans, the causes of so many Mischiefs; nor for so many Contrivances to keep off the cold Air, and our Bodies warm. But an equal continued warmth was diffused throughout their Houses. The Pipes were heated, more or less as the Severity of the Weather and Difference of Seasons required. For the Ancients were extremely well skilled in moderating and contriving proper Degrees of Heat; using now and then to cool the Air with a fine Breeze, coming like the Breath out of Organ-pipes, insensibly and agreeably, not like the disagreeable Winds out of Smiths Bellows.

If Princes and wealthy People would once resume this ancient way of warming their new-built Houses, they'd do a very beneficial work, which would soon be follow'd by every body, because of its cheapness and safety.

THOSE sorts of Pipes are yet visible at *Rome*, in several ancient ruined Buildings. Many indeed believe, that they were Water-pipes, to convey the Rain and Droppings through the Wall; but it is for want of minding, that these Pipes are in great numbers, and obliquely placed, when no Architect would ever dispose Water-pipes in that manner, nor in such great numbers. And here you have all that I had at this time a mind to say of the Fire-places of the Ancients.

F I N I S.





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